



ସିଏ

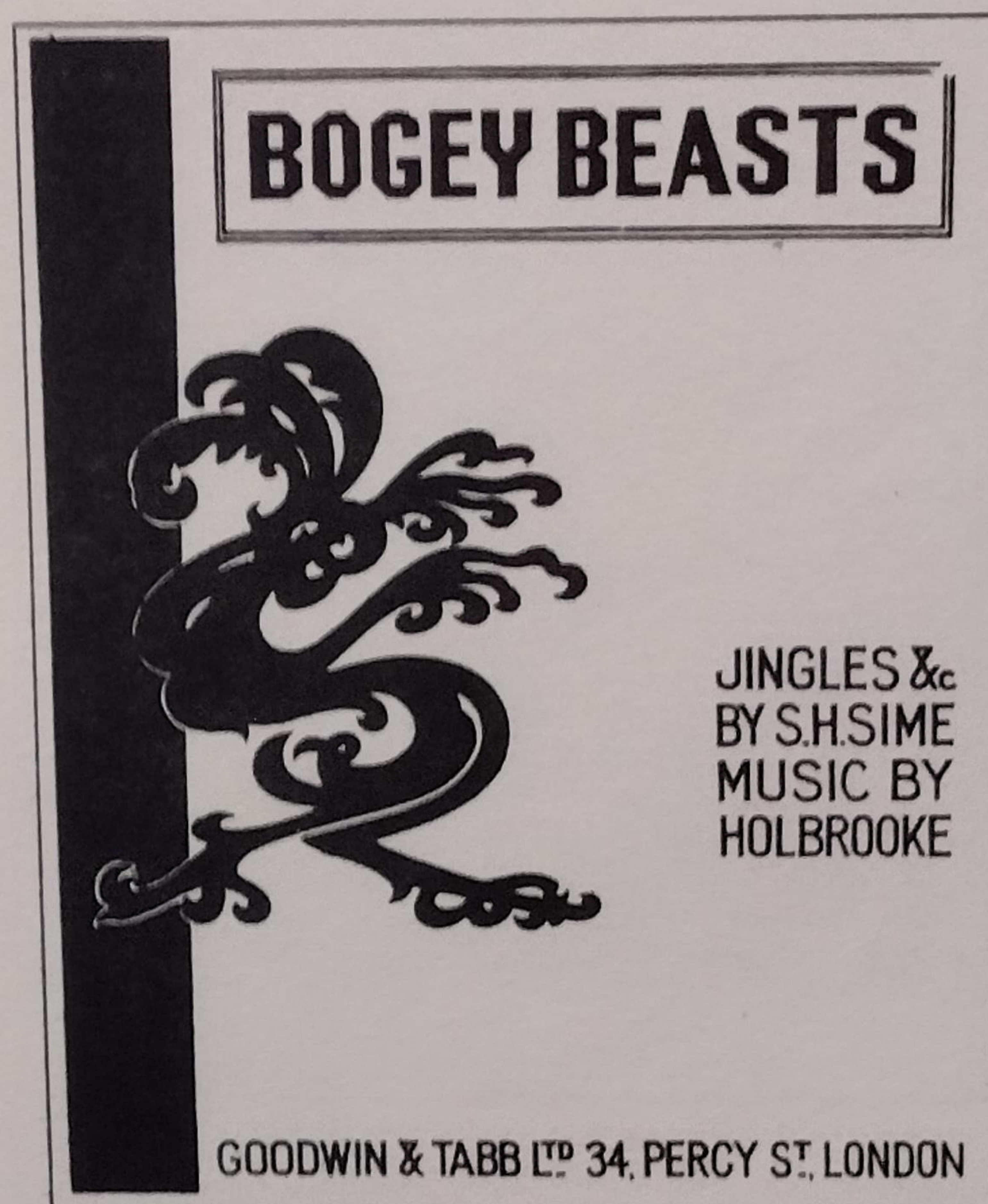
ସିଉନେଜ ହ. ସିମେ

ମ୍ୟୁସିକ ସିଏ

ଗେସେଜ ହେବିଗେକେ

bogeey beasts

by Sidney H. Sime



Facsimile of Original Cover

The Purple Mouth Press, 1975

713 Paul Street

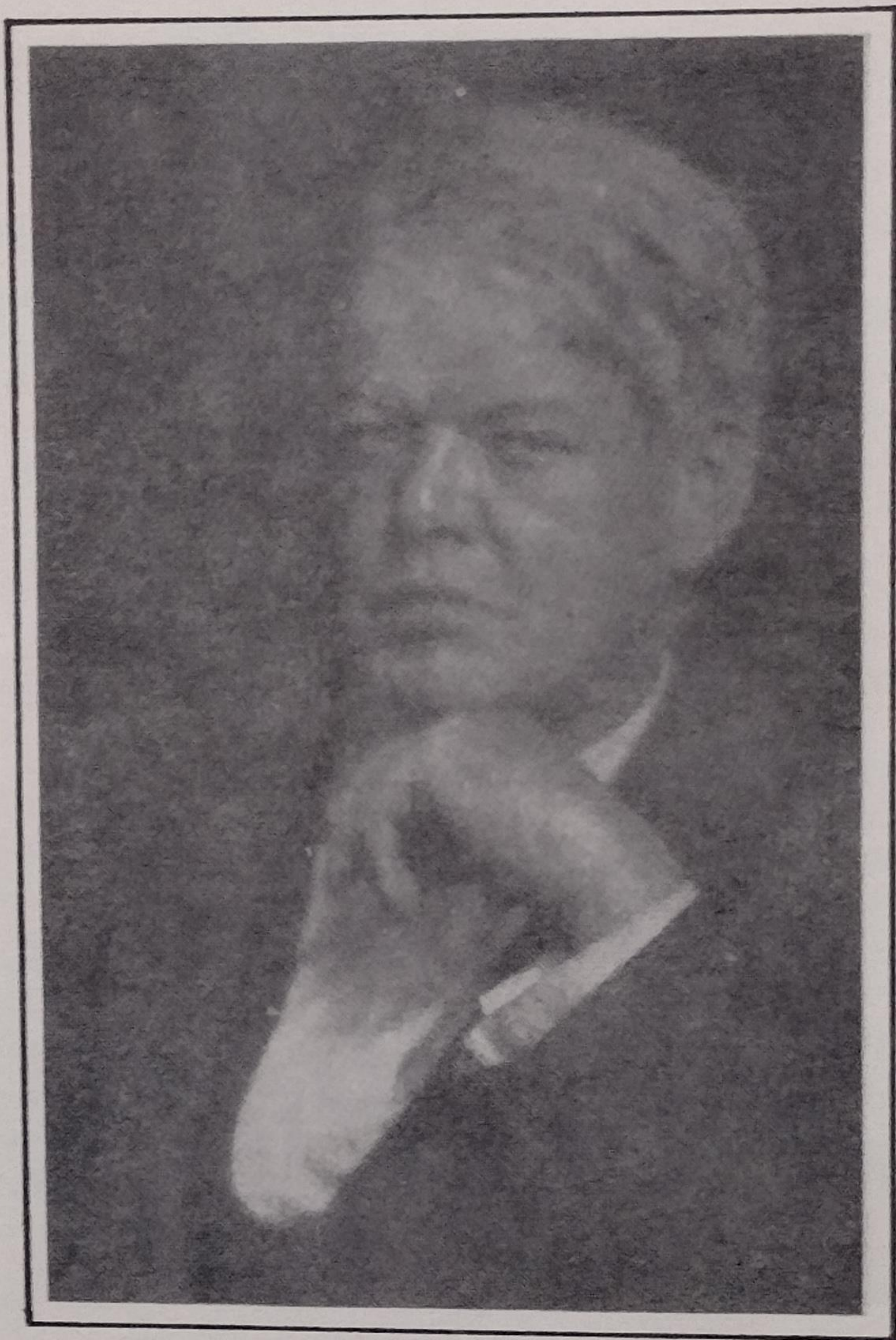
Newport News, Virginia 23605

New Cover Design by PAUL NOVITSKI

This 500 copy reprint edition is a facsimile of the 1923 edition published in London in 1923 by Goodwin & Tabb. The Copyright Office of the Library of Congress shows no renewal of the 1923 copyright issued to the composer Josef Holbrooke, and it is assumed that the work is in the public domain at this time.



Joseph M. M. M.



Sidney H. Sime.

PREFACE

by "The Nunk?"

During a mixed Hob & Nob of our fraternity, the "Moonijim" presiding sufficiently in The High Seat, it was inconsiderately moved put and carried that this totally and irredeemably inadequate member: on the bald assumption that the identical hair of wisdom grew luxuriantly from his lethargic cortex: be ordered to spell out words of panegyricai ecstasy suggestive of corybantic dithyramboides suitable for prefacing this dubious book.

Even so is the habit of cloggèd silence always fraudulently misrepresented and the bashful afflicted with vertigo. Exultation in the rosy view of succesful eulogy does not irradiate this ones inside places. Now had one only been consulted in the beginning whenever that was — a person might with no excessive diffidence, a negligible person, might, I say, have added some spice of real nonsense to the matter: struck, with spontaneous abandon, a wilder note to galvanise this sulky and pedestrian versifier to delirious antic sallies: but the book is not mine.

"The Seekim" vexatiously insists that nothing is anybody's, but a mere legacy from necessitated ghosts. My very nose, he says, with no undue pride, was bestowed on me by my insufficiently extolled ancestors; and they also persistently do their rampageous thinking in my long suffering insides in spite of mere me. Things come into my unsuspecting head that would make a monkey blush — but everyone knows what nonsense ghosts do gabble.

Then is the sternly critical eye glowering over this ephemeral page a great-great Grandfathers optic?

However that may be, it is said by the knowing ones that every thing that has arrived at thingness - even the subtle minded and enlightened reader - nurses in it's profound depths a giddy radiance, a splendour of peculiar virtue and ineffable worth of its very own, of which it is at all times fondly conscious, but of which a callous obstructive and preoccupied universe is totally oblivious.

But never-the-less let the insufferable miscreant who made these pictures "look out." - When he retires inwards at the hour of unpeeling, stepping noiselessly with excessive caution down the steep stairway to the subconscious regions he will meet a rabble of infuriated ghosts, jabbering for vengeance on the reckless hanky-panky in this treatment of their fond manifestations. My own lacerated feelings are somewhat mollified by keeping a shuddering silence on the retributive tortures to be bestowed by meticulous experts - let imagination thrice barb the destined dart.

"The Zoom" politely refused to expand his esteemed opinion of the musical notes which adhere to some of these pages, fitted together by a fully licensed and certificated person who specializes in this dark pastime. He (The Zoom) tolerates no music but his own, he speaks with courteously suppressed arrogance and contempt of all extraneous sounds: his own idiosyncrasy of extemporaneous improvisation being the A and the O. "There is no bad music," he admits; "there is only music and not music - mine and the others"..... So thats that.

"THE NUNK?"



CAUSH

The Caush.

Go!	Or ask Mo-akki-pat
Hunt	Cotyth ask,
Through Muspelheim	Or Zal
Or Singsuhay,—	The wondrous Bird
Down the blue caverns of	Or Billywix,
Gununga Gap.—	Or Zig
The Dreamy	Or Mang the Bat.
Glens of Zoarcam <i>Swarja</i>	Yet of the Caush
Survey—	You will not glean
The Postern Gate	A word.
Of Ghoulish Thabek	Nor
Tap—	In the Spicy Glades
Seek out	Of Jinni-stan.
The Poison Pools	Nor where Abaddon
Of Dark Taboo—	Preens
Or pierce the Mogul Forest	His murky wing
Dank	Nor on the awful Trail
And Sere,	The Yeth Hound
Follow	Ran;
The Wanderings of	Will you find
The Famous Jew.—	Footmarks
The Wily Caush	Of that Furtive Thing.
You will not see	But
Or hear.	Where the Donkeys Obsequies
Ask Wulliewastle	THEY chant
Of the Pimply Hill—	Down where THEY bury Ned
Call	With Runic Rite
To the Takivins	Lo!
Or Shewri-while—	You may spy
Or speak to Jak	His shy
And mention it	Eye,
To Jill—	Corposant,
Pray	Wink
To the Ibis	In the Murky Purpleness
To the Crocodile—	Of Night.
Ask Rookanaw	

Nº 1. The Caush.

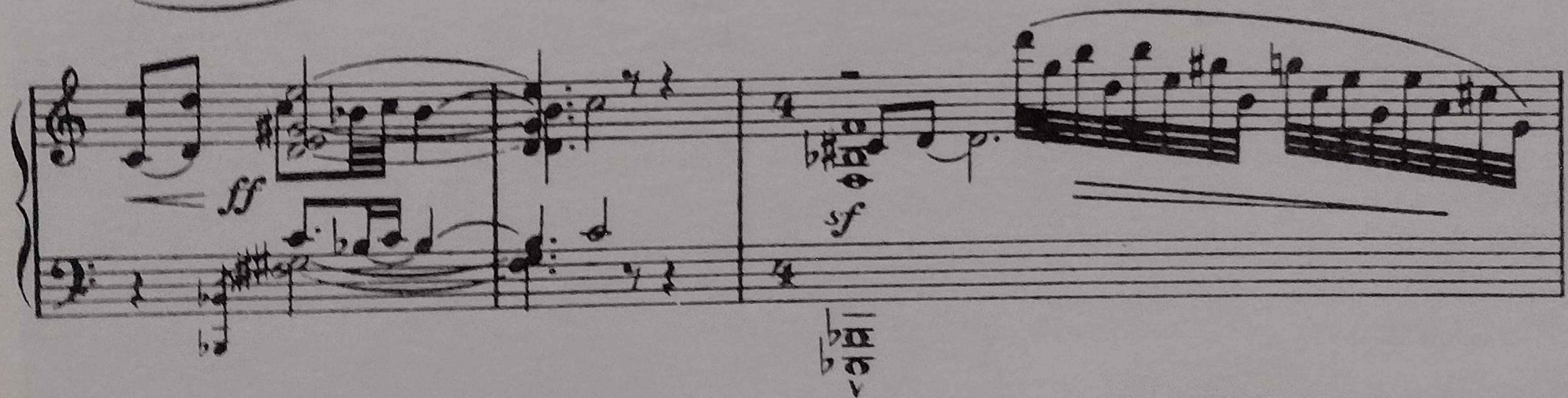
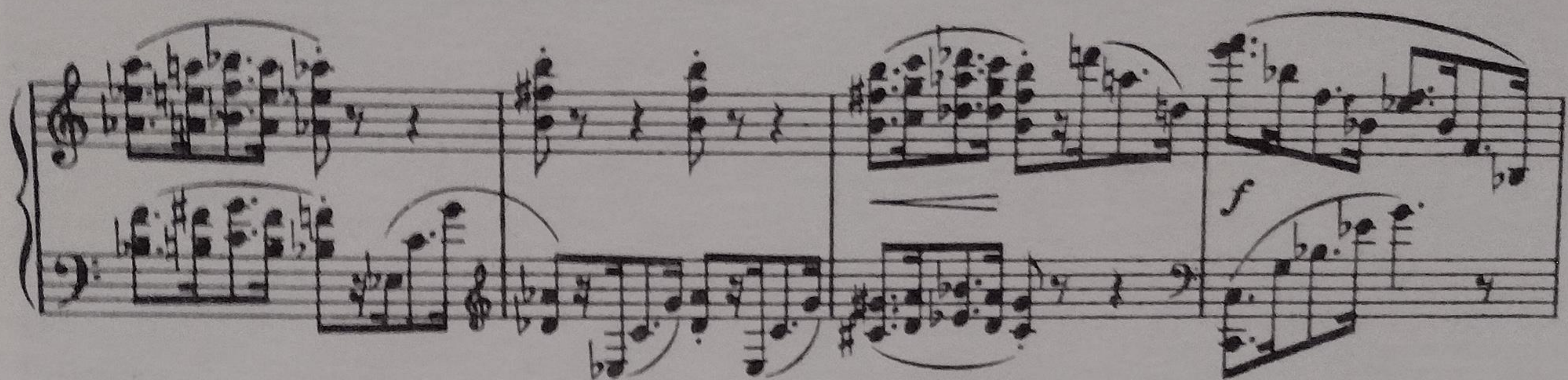
"They chant down where they bury Ned, with Runic Rite."

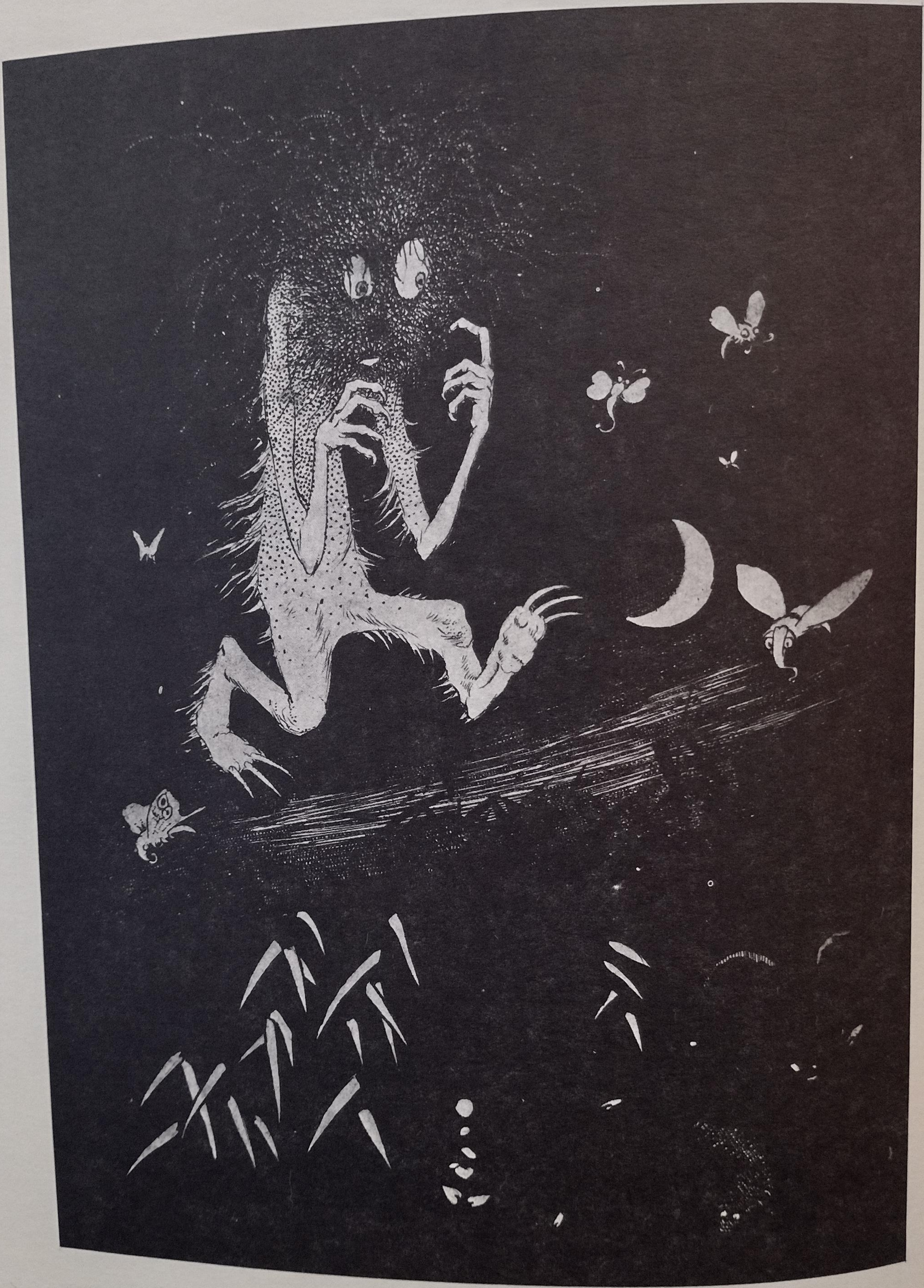
HOLBROOKE.

Poco guisto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Poco guisto.' and the dynamics include *sf* (sforzando), *p* (piano), and *sf*. The second system continues the piece with similar dynamics. The third system introduces triplets in the right hand and features a *p* dynamic. The fourth system is characterized by a *f* (forte) dynamic and a *sf* dynamic. The fifth system concludes the piece with a *Lento* tempo marking and a *p* dynamic, ending with the instruction 'a tempo'.





SEEKIM

The Seekim.

*The Seekim
May seek
What he wants
When he knows
What
He aimlessly
Seeks,
But
Any old Quest
Is followed with
Zest,
And keeps him
Demented
For weeks.
The Seekim will know
What
He lacks
When he
Finds that he lacks
What he knows;
But taking of stock
Would give him a
Shock,
And add
To the weight of
His woes.*

*And if
He should guess
What
He fears
He'd fear
Any further to guess,
And pull down
The blind
In front
Of his mind;
To cover
His
Mental distress
The Seekim
Will
Slacken his pace
When he learns it is silly
To fuss
He'll follow
His toes
Where every toe
Goes:
He seems
To be somewhat like
Us.*

No 2. The Seekim.

"Any old quest is followed with yest
and keeps him demented for weeks?"

Brightly.

Piano.

p *leggiero* *(sempre piano basso)*

First system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with a *cresc.* marking. The bass staff contains a melodic line with eighth and sixteenth notes, and a *f* marking.

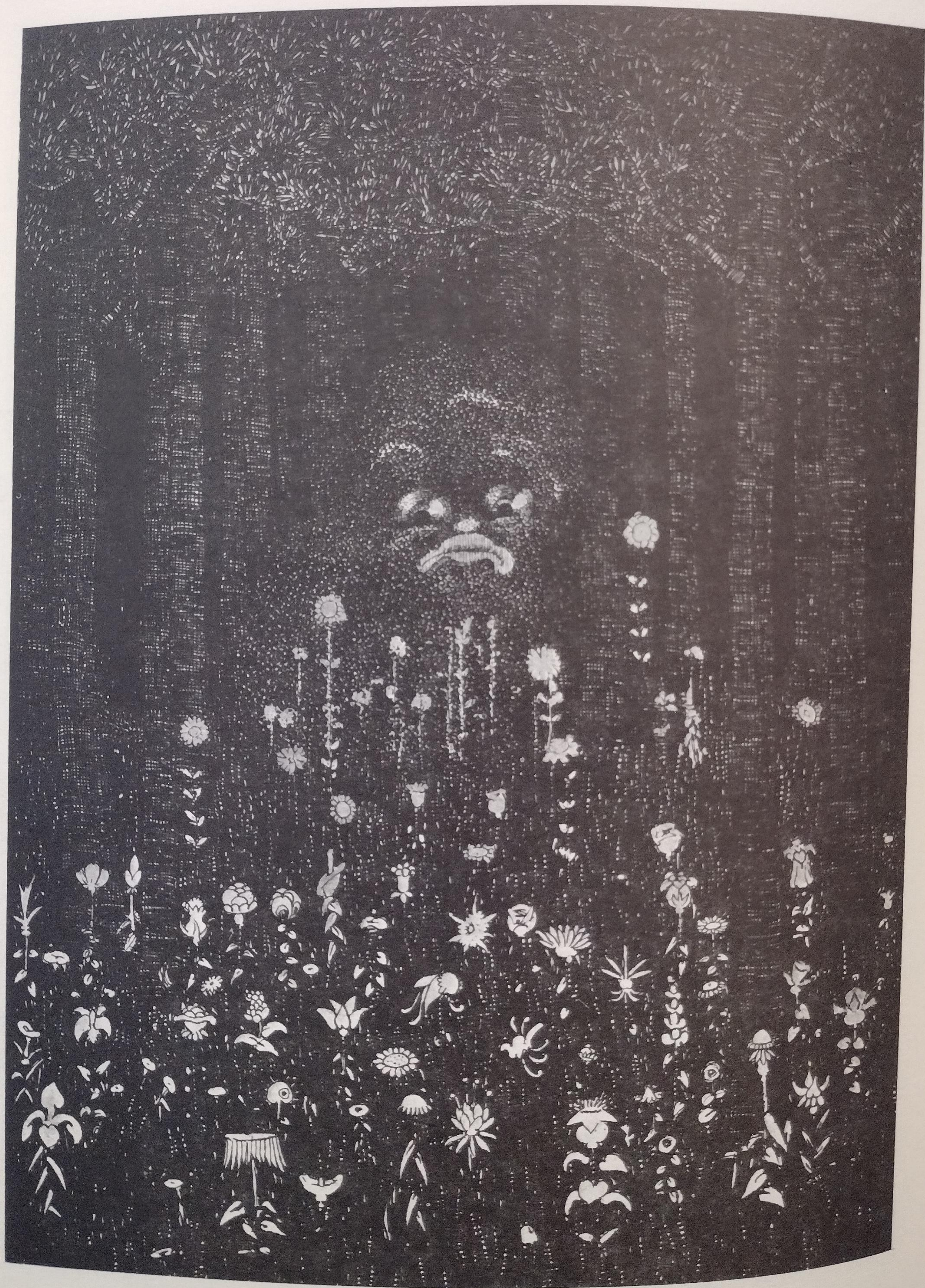
Second system of musical notation. The treble staff continues the chordal texture. The bass staff features a more active melodic line with eighth notes and a *ff* marking.

Third system of musical notation. The treble staff has a complex texture with many beamed notes and a *mp* marking. The bass staff has a melodic line with a *pp* marking.

Fourth system of musical notation. The treble staff has a dense texture of beamed notes. The bass staff has a melodic line with a *cresc.* marking.

Fifth system of musical notation. The treble staff has a dense texture of beamed notes. The bass staff has a melodic line with a *f* marking.

Sixth system of musical notation. The treble staff has a dense texture of beamed notes. The bass staff has a melodic line with a *ff* marking and a *8va basso* marking.



WILY GRASSER

The Wily Grasser.

<i>Once I saw The Grasser Sit, Where The Wuffle Wood Leaves a lot And Barks A Bit, Like a grown wood should. Said he— With an air Of doubt— Can you tell me true Tell me When the light goes out Where It goes out to? Tell Oh tell me What the Days Change to When they're done, Tell me Where tomorrow stays While It's unbegun. Will you tell me If you know, For my soul it grieves; Why the trees Do alway grow</i>	<i>Leaves And leaves And leaves? Do you think That one Might make Trees Within this copse Sprout Sometimes with Buns And Cake Bottled Bass And Chops? Do you think that They might grow Feet Instead of roots Oh! To see the Mistle-Toe Gad about In boots! He did not wait To hear My mind— I Did not speak To him— For he capered Down the wind Through the woodways dim.</i>
---	---

No 3. The Wily Grasser.

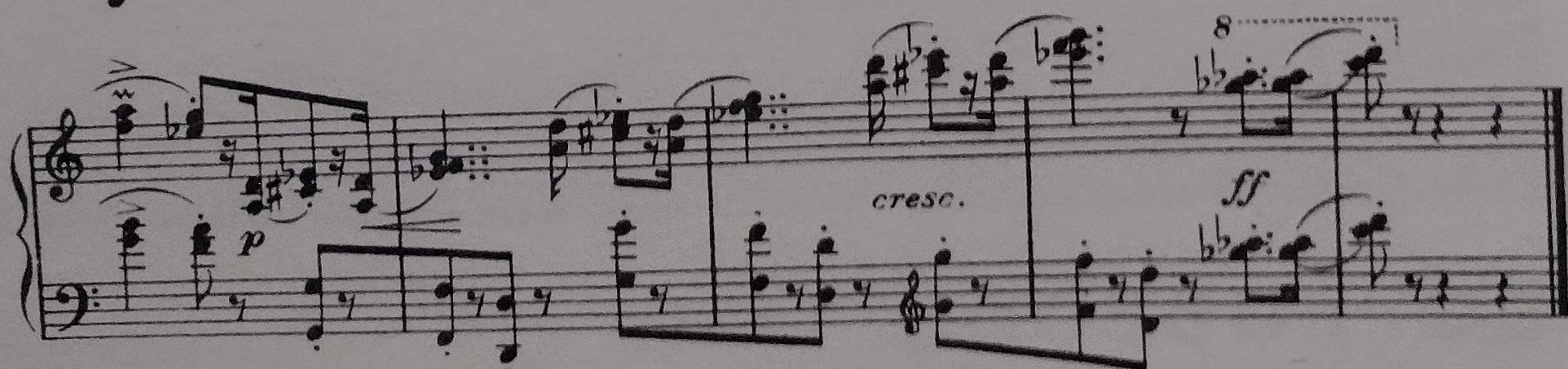
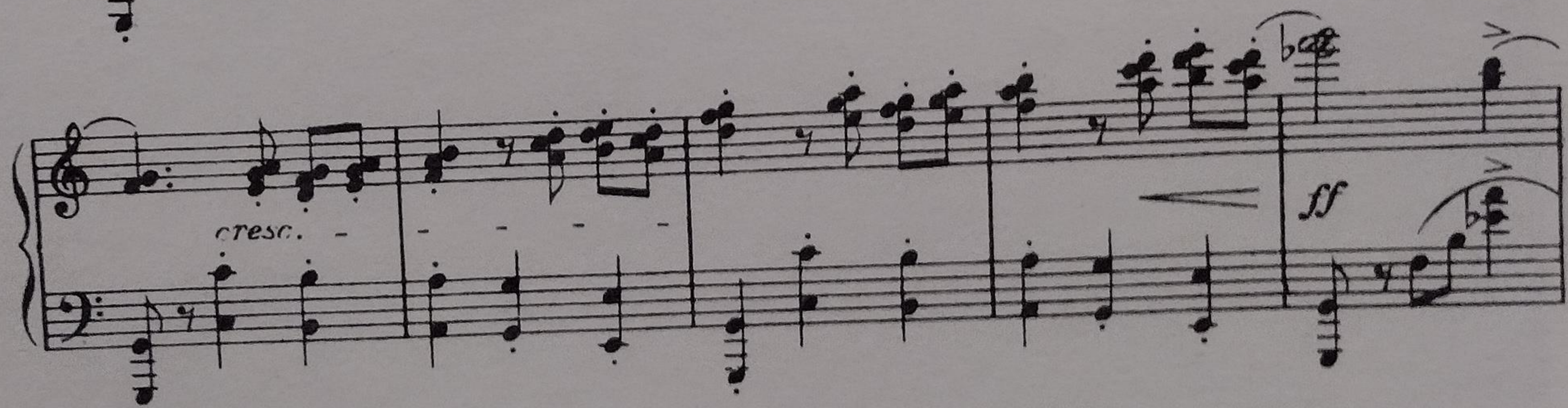
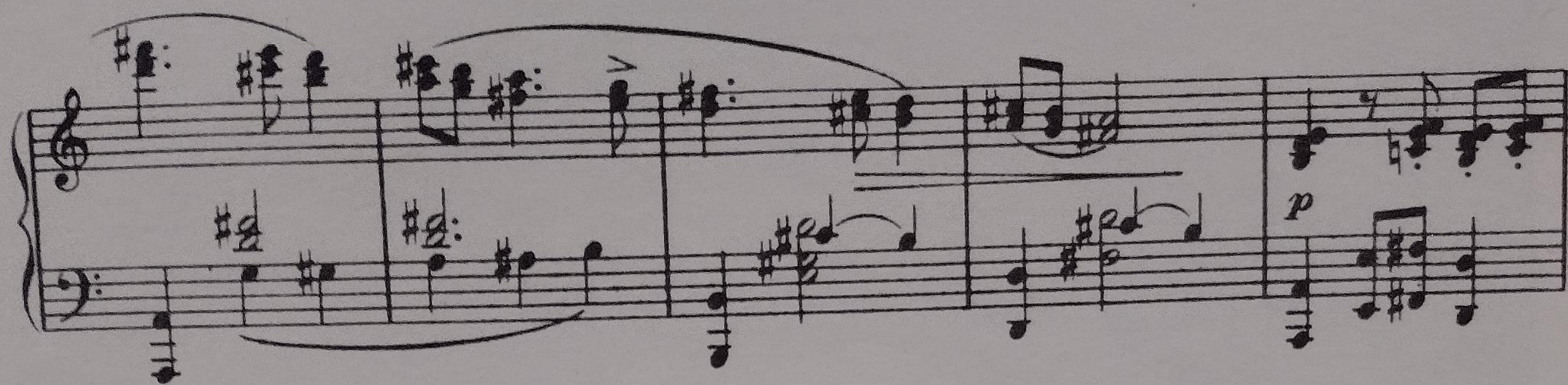
He keeps the 4th dimension in a Cinch!
He has the tails of those Kilkenny Cats,
Which fought their famous fight to the last inch!

Gently. Quasi Marcia.

Piano.

p *sf* *pp staccato leggiero*

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo/mood is indicated as 'Gently. Quasi Marcia.' The first staff of the first system is marked 'p' (piano). The second staff of the first system is marked 'sf' (sforzando) and 'pp staccato leggiero' (pianissimo, staccato, and leggiero). The second system of staves continues the piece, with the first staff marked 'pp' (pianissimo). The third system of staves has the first staff marked 'p' (piano). The fourth system of staves has the first staff marked 'p' (piano) and 'cresc.' (crescendo). The fifth system of staves has the first staff marked 'f' (forte) and 'p' (piano).





CORROBBOL

The Gorobobble.

Large lumps of landscape
 Untidy out of repair and greasy
 The wind vexed and uneasy
 On the left hand side
 Of Badmansland.
 The forlorn
 Ghost of the Hooboo
 Whimpers in the glimmering
 Gleaming
 Of the gloaming.
 No less.
 But more vexed and disgruntled
 In its grimly grouching
 Roves the unrivalled Gorobobble
 Horn-mad says the Troll
 Or up the blinking pole.
 Podargie thinks it has eaten
 The insane root
 And the Fruit
 Of the Pale Flower
 Of Samarcand.
 And Blue Lapland roseleaves.
 The Gaffer at the Tavern,
 In the Forest of Gnomes
 Where the whispering Toadstools
 Dance in the shadow of
 The Upas Tree,
 He says to me —
 Say he —
 It is just pretending.
 But the Pale Maylily Maid
 Affirms that it is said
 By a highly respectable neighbour
 Across the way:
 That it got a savage bite
 All at the dead of night
 From the tooth of the Pewking Pewt
 Counting beans by rote
 In the caverns remote
 Of the Shadderjax.
 And quite enough, she cried,

Indignantly Hectic,
 To make anybody angry.
 Professor Cherie,
 L.B.W. F.O.B. N.B.G.
 In glass armour cap-a-pee
 Sailed away to sea
 In the Spiridean Frigate
 The nine-decker
 To explore the sloppy
 Shores of Chop Suey.
 Where they chew the Poppy.
 Gorobobble instigated
 The Deep Sea-spider
 To rope the rolling keel
 In the Doldrums.
 And sent the Natter Jack
 With the mad apples
 Which ossified the Pineal
 Gland
 Of the Skipper.
 Gorobb is closely sib
 To Gullinbursti
 The tusky one.
 Born in the clouded city
 Built by cuckoos.
 Exiled at an early age
 For licking salt
 Off of the declivitous heights of
 The shivering Volcanoes
 Of Eilean Shona.
 For sticking maggots in the amber
 Cliff.
 For choking with malice prepense
 The Hybernaculum
 With Star-Dust.
 He is deaf
 As was the eloquent Ass
 To the voice
 Of Apollo
 And thinks with an Abacus.

No. 4.

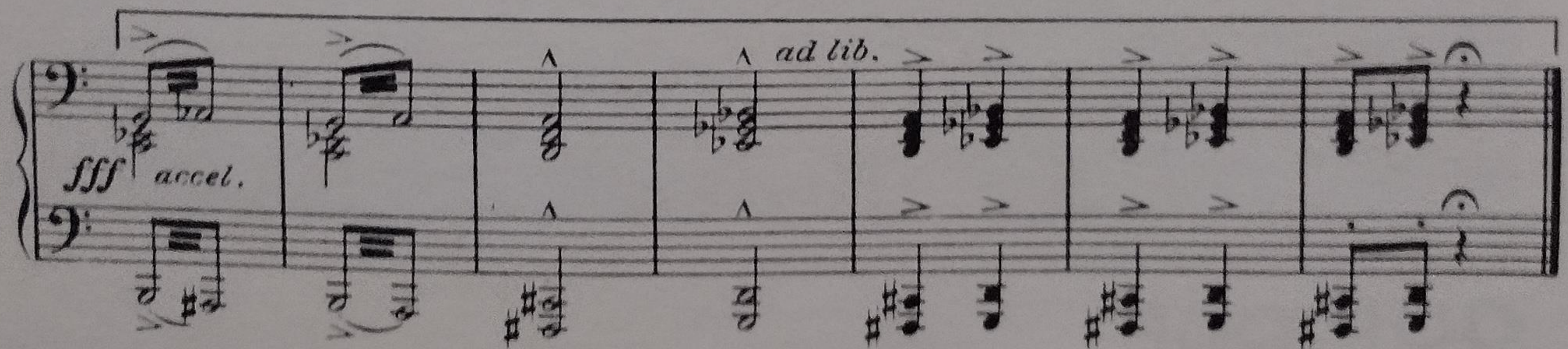
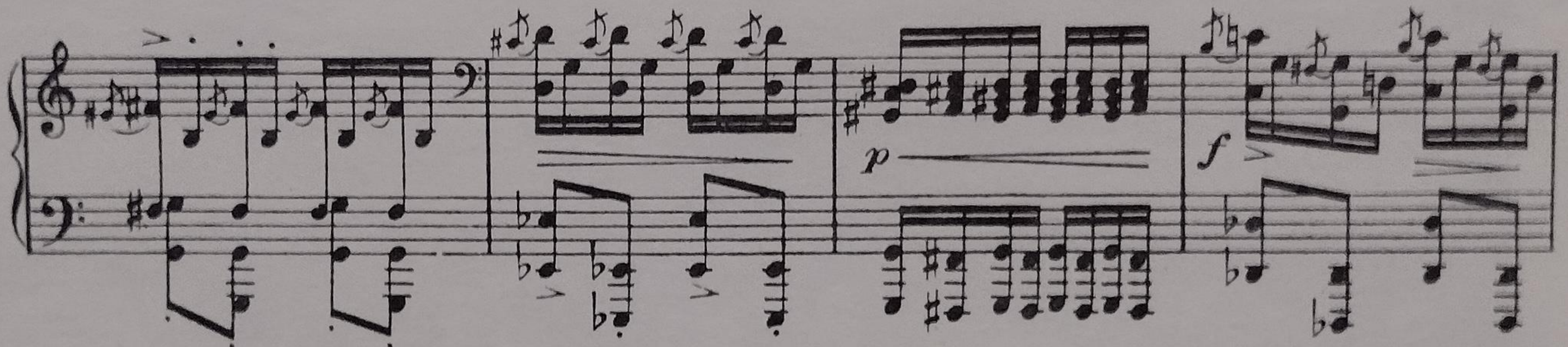
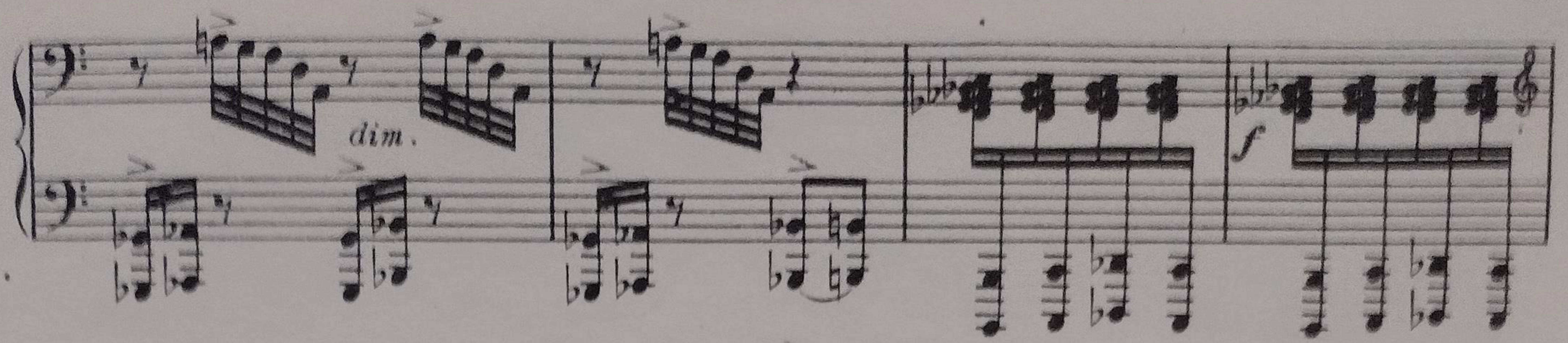
The Gorobobble.

Over the plains of Badmansland on the left-hand side — where the forlorn ghost of the Hooboo whimpers in the glooming; — roves the unrivalled Gorobble in it's wrath.

Violent and and active.

Piano.

The musical score for 'The Gorobobble' is written for piano and consists of five systems of music. The first system is marked 'Piano.' and 'ff' (fortissimo). It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The second system includes a 'cresc.' (crescendo) marking. The third system also features a 'cresc.' marking. The fourth system is marked 'fff' (fortississimo) and includes 'L.H.' (Left Hand) markings. The fifth system continues the complex, rhythmic melody and bass line. The score is characterized by dense, fast-moving passages and a variety of dynamic markings.





OOP OOP

The Oop Oop.

*Do Cows
 Get bored with chewing
 Grass
 And sick
 Of seeing green,
 And wish that they
 Were as
 The Ass —
 Inedible
 And lean?
 And doth
 The weary Oop Oop
 Yawn?
 Loathing
 His barren lot,
 And wish
 That he had not been born
 On such
 A blighted spot?
 For
 Round the Pole
 Which Odin stuck
 In lands which always freeze
 Hyperboreans
 Curse their luck
 Dancing
 Like restless fleas,
 And rage
 To think of men*

*Who pass
 Luxurious lives
 Serene
 Mid fire
 And water
 Food
 And gas
 In Barnes,
 Or
 Bethnal green.
 Yet these ambitious beings
 Would
 Quit
 Their voluptuous ease
 To wander
 In the Pathless Wood,
 Or sail
 The liquid Seas.
 But
 All will find,
 Where'er they roam
 Whatever else they strike —
 That
 Though they may not like
 Their Home
 Their Home
 Is
 What they like.*

No 5. The Oop Oop.

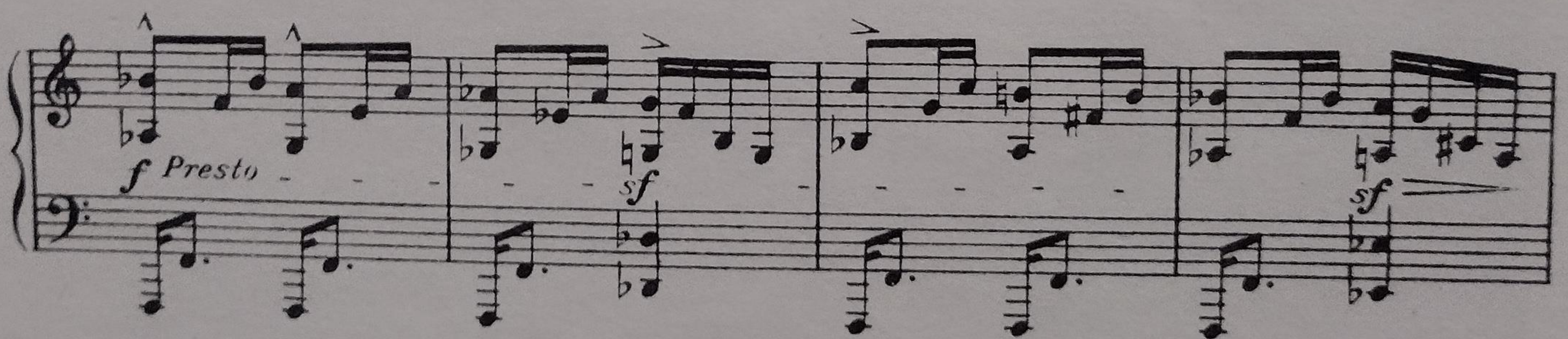
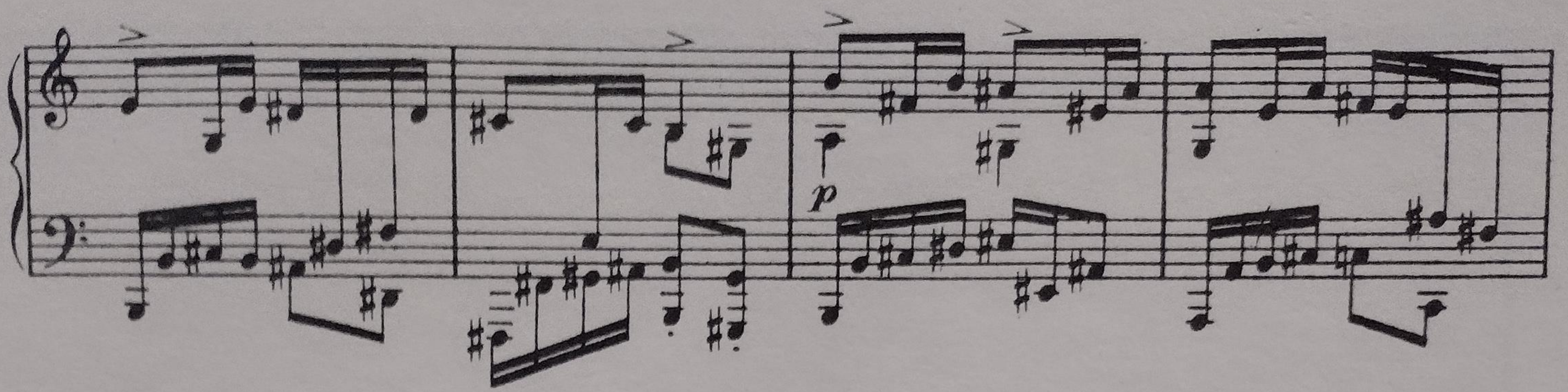
"And rage to think of men who pass
Luxurious lives serene
Mid fire and water food and gas
In Barnes or Bethnal green."

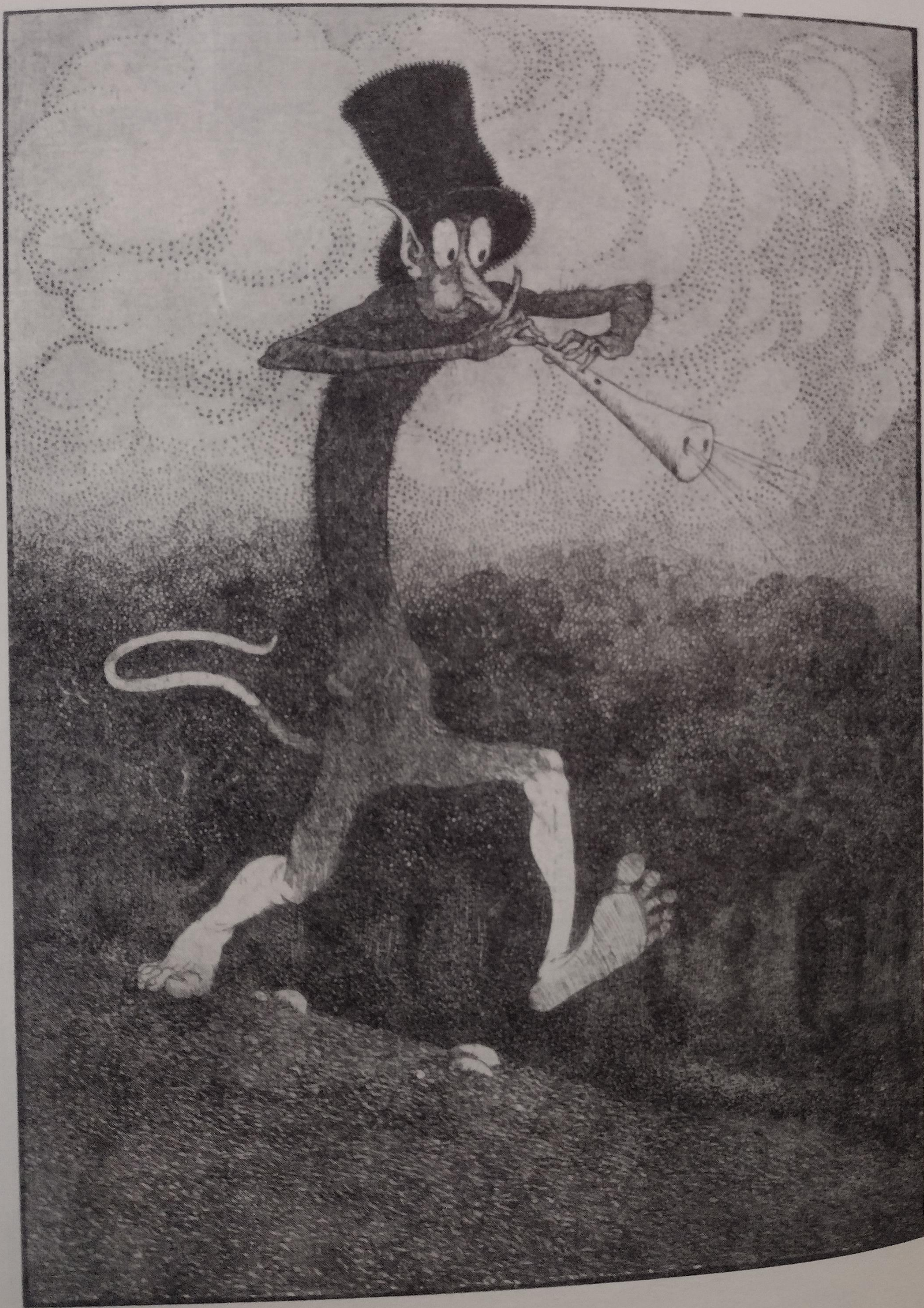
With much spirit.

Piano.

The piano score for 'The Oop Oop.' is written in 2/4 time and consists of five systems of music. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system features piano (p) dynamics. The third system includes a forte (f) dynamic. The fourth system contains piano (p), piano fortissimo (ffz), and piano (p) dynamics. The fifth system features a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. A tempo marking 'gva basso' is present in the fourth system.

gva basso





zoom

The Zoom.

*I don't know
 Any noise
 That I would rather hear
 Than His,
 The Zoom's,
 Because
 He joys
 In music
 With a noise-consuming
 Gear
 Y-wis.
 Heard melodies
 Are sweet,
 THEY say,
 But
 Those unheard
 Are what,
 THEY call,
 A perfect treat
 And
 Over every other kind
 Preferred
 A lot.
 Beyond vast heaps
 Of time
 Outside the vulgar sense
 Perdie!
 A Forest lies*

*Sublime
 Forever ranging
 Through its groves
 Immense
 Is He.
 There
 Faded shadows lurk,
 And there
 The mouldy sin
 Doth rot:
 The Doom Ring
 Does its work:
 And ancient curses
 Banned by Time
 Are in
 That spot.
 I don't know
 Anywhere
 I would not rather
 Roam,
 And so —
 I do not seek
 His lair.
 And would I keep
 A Zoom
 Myself
 At Home?
 Oh! no.*

No. 6. The Zoom.

I don't know any noise
That I would rather hear than his,
In music with a noise con-suming
Y-sar Y-wis.

Vivo.

Piano.

The first system of musical notation for 'The Zoom'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The piece begins with a piano (p) dynamic. The right hand features a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a forte (f) dynamic marking.

The second system of musical notation. It continues the piece with similar arpeggiated figures in the right hand and eighth-note accompaniment in the left. The system ends with a triplet of eighth notes in the right hand.

The third system of musical notation. It features more complex arpeggiated patterns in the right hand. The system concludes with a piano (p) dynamic marking and a triplet of eighth notes in the left hand.

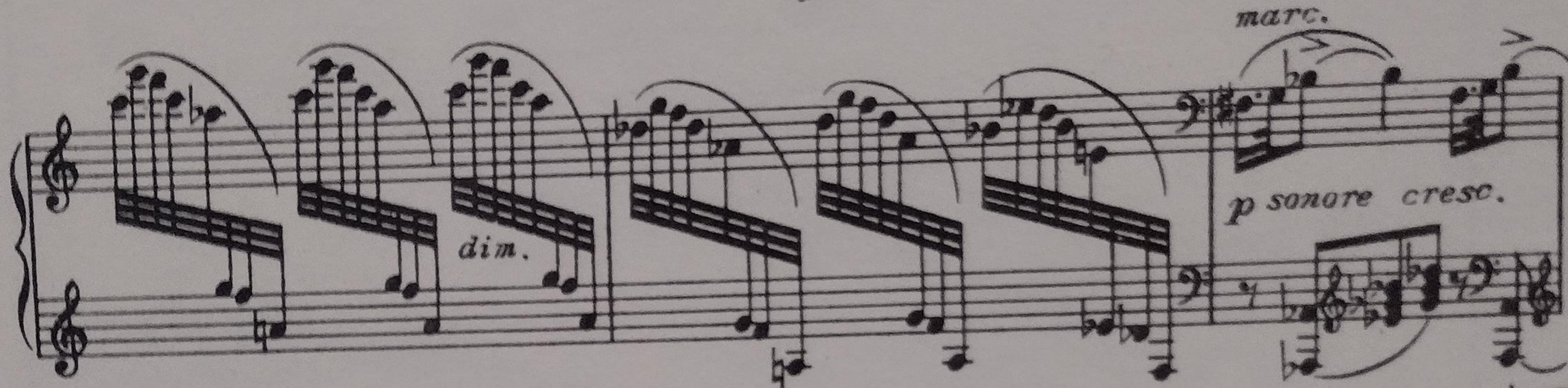
The fourth system of musical notation. It begins with a forte (f) dynamic, followed by a piano (p) section. The right hand continues with arpeggiated figures, and the left hand has a steady accompaniment. The system ends with a triplet of eighth notes in the left hand.

The fifth system of musical notation. It starts with a forte (f) dynamic and features a sextuplet (6) in the right hand. The piece concludes with a final arpeggiated figure in the right hand and a steady accompaniment in the left.

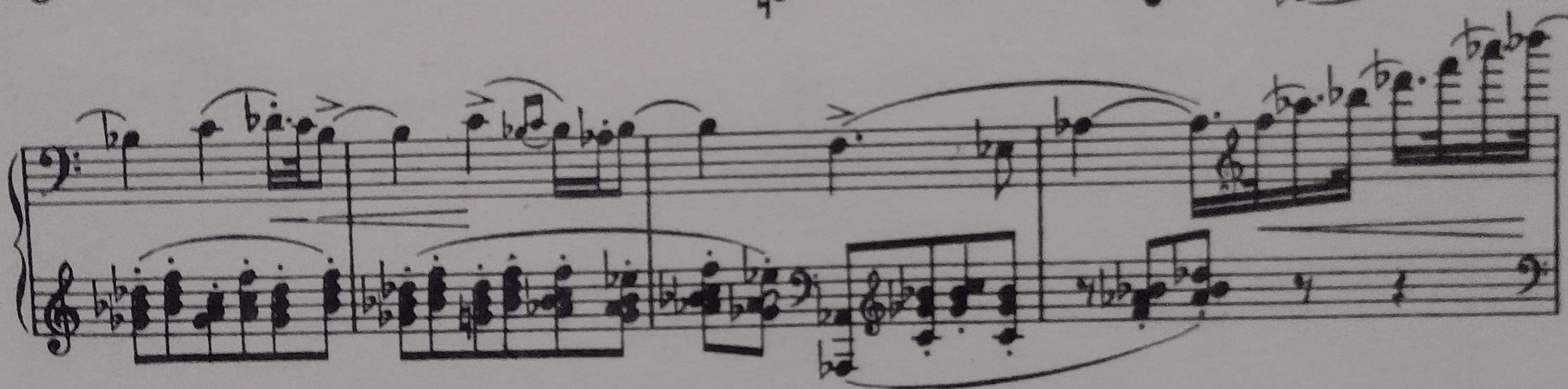
More lively still.



The first system of musical notation features a treble and bass staff. The treble staff contains a series of eighth-note chords, mostly triads, with some sixteenth-note runs. The bass staff provides a harmonic foundation with eighth-note chords and some triplet figures. The key signature has two flats (B-flat and E-flat).



The second system continues the musical piece. It includes the instruction *dim.* (diminuendo) in the middle of the system. The right-hand part of the system features a *marc.* (marcato) marking and the instruction *p sonore cresc.* (piano, sonorous, crescendo).



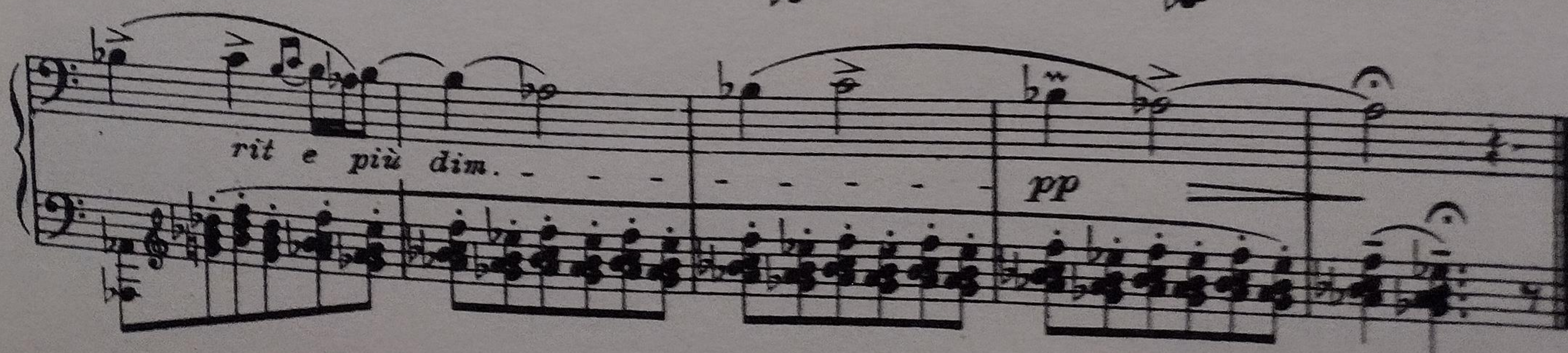
The third system shows a continuation of the musical texture. The treble staff has more complex chordal structures, while the bass staff maintains a steady accompaniment. The key signature remains two flats.



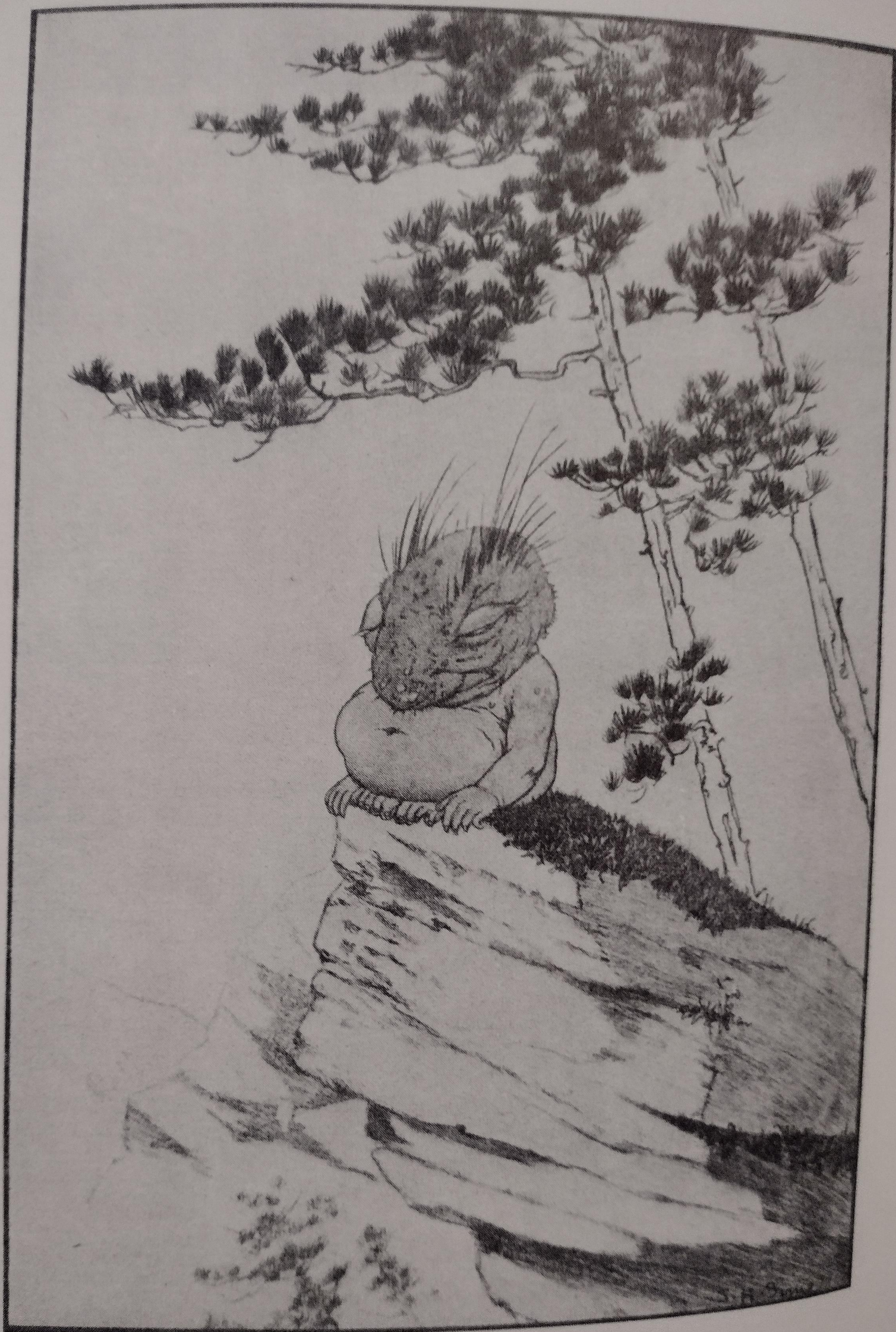
The fourth system begins with a forte (*f*) dynamic marking. It includes a piano (*p*) marking later in the system. The musical notation includes various articulations and slurs.



The fifth system features a forte (*f*) dynamic marking. The musical notation is dense with many beamed notes, particularly in the treble staff, creating a lively and textured sound.



The sixth system concludes the page with a *rit e più dim.* (ritardando and more diminuendo) instruction. The dynamics range from piano (*p*) to pianissimo (*pp*). The music becomes more sparse and slower in tempo.



NUNK

The Nunk.

<i>The Nunk</i> <i>Says—</i> <i>Here I'll sit,</i> <i>Sufficient occupation,</i> <i>So long</i> <i>As I have wit</i> <i>To value</i> <i>Contemplation.</i> <i>Let others obfuscate</i> <i>The things</i> <i>That should be clear;</i> <i>And let them</i> <i>Ululate</i> <i>For all their world</i> <i>To hear.</i> <i>And</i> <i>Let them talk</i> <i>And brag,</i> <i>Obese</i> <i>With ostentation</i>	<i>Or wave</i> <i>Their Parish Flag,</i> <i>For</i> <i>Self glorification.</i> <i>What is your label</i> <i>Friend?</i> <i>Says he</i> <i>To passers by</i> <i>What Fake</i> <i>Do you</i> <i>Pretend?</i> <i>How is your</i> <i>Weather eye?</i> <i>The Nunk says—</i> <i>Let me sit,</i> <i>Sufficient occupation</i> <i>As long as I have</i> <i>Wit</i> <i>To live</i> <i>In contemplation.</i>
---	---

No. 7. The Nunk.

And let them talk and brag
Here with
The Knut says "Let me sit"
Sufficient occupation
As long as I have art
To live in contemplation.

In solemn wise. (*Poco Lento.*)

Piano. *p legato*

First system of musical notation. The treble staff begins with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

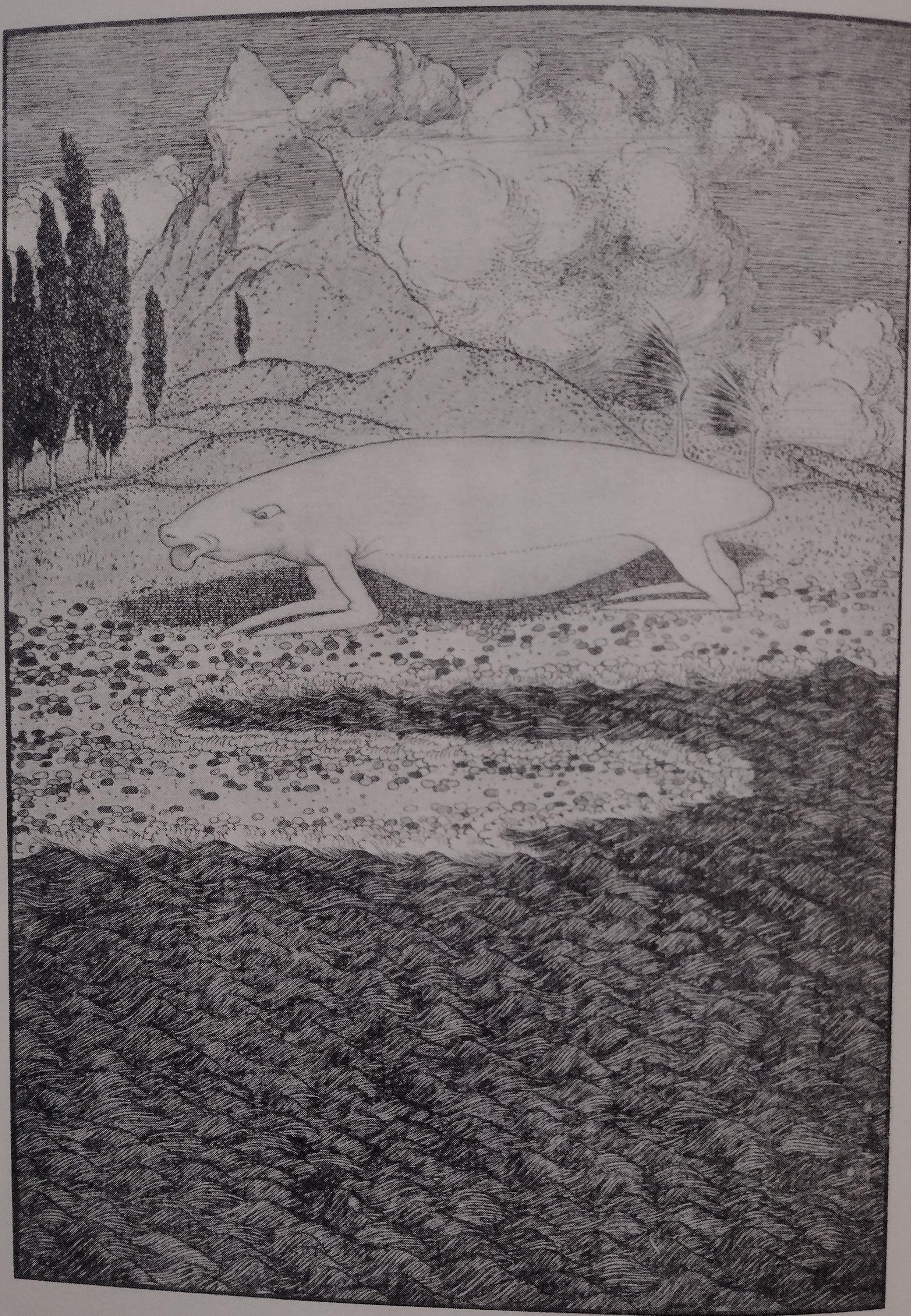
Second system of musical notation. The bass staff is marked *legato*. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

Third system of musical notation. The bass staff begins with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

Fourth system of musical notation. The treble staff begins with a forte (*f*) dynamic. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

Fifth system of musical notation. The treble staff includes a *rit.* (ritardando) marking. The system concludes with a pianissimo (*pp*) dynamic. The key signature is one sharp (F#).

Sixth system of musical notation. The bass staff includes a *dim.* (diminuendo) marking. The system concludes with a pianississimo (*ppp*) dynamic. The key signature is one sharp (F#).



TWO TAIL SOGG

The Two-Tailed Sogg.

*There are
Regions
Of Fancy
Remote,
Where the Sogg
Has a mind
To remain
But a Phantom
And care
Not a fig,
For
He knows
His ineffable luck,
He has heard what we do
To the Duck
And
He knows
Of the fate
Of the Pig,
And that change
Would be simply insane
So he chooses to
Dreamily
Gloat
In
The Regions of Fancy
Remote.
Ah! if beggars
Were choosers —
We might
Turn old Time
On
A long travel
Back,
Till he found us
A similar
Rest
In the notion that woke us
To birth.
When*

*We find that the game
Is not worth
All the reckless
Expense
Of our best,
And
It wins not
The treasure
We lack.
Far
And fast
We would hurry
Our flight —
If but beggars were choosers —
We might.
There are nine
Breezes
Perfume the Sea,
In
Those Regions
Of Fancy
Remote;
And the Lily-white Hand
Of Romance
Beckons
On to that Far-Land
Of Dreams.
But
A Slave in the City
Of Schemes,
Can but envy the Sogg
Of his chance
To remain
Just to dream
And to Gloat,
By
The shores of the Bright Faërie
Where the Nine Breezes
Perfume
The Sea.*

No 8.

The Two-Tailed Sogg.

"Ah! If beggars were choosers."

Moderato andante.

Piano.

pp sost.

The first system of the piano accompaniment is written in bass clef with a 2/2 time signature. The right hand has a whole rest followed by a series of eighth-note chords. The left hand plays a steady eighth-note accompaniment.

fz

pp misterioso

The second system continues the accompaniment. The right hand features a series of chords with a crescendo leading to a piano section. The left hand maintains its eighth-note pattern.

legato

The third system shows the right hand playing a series of chords in a legato fashion. The left hand continues with eighth notes.

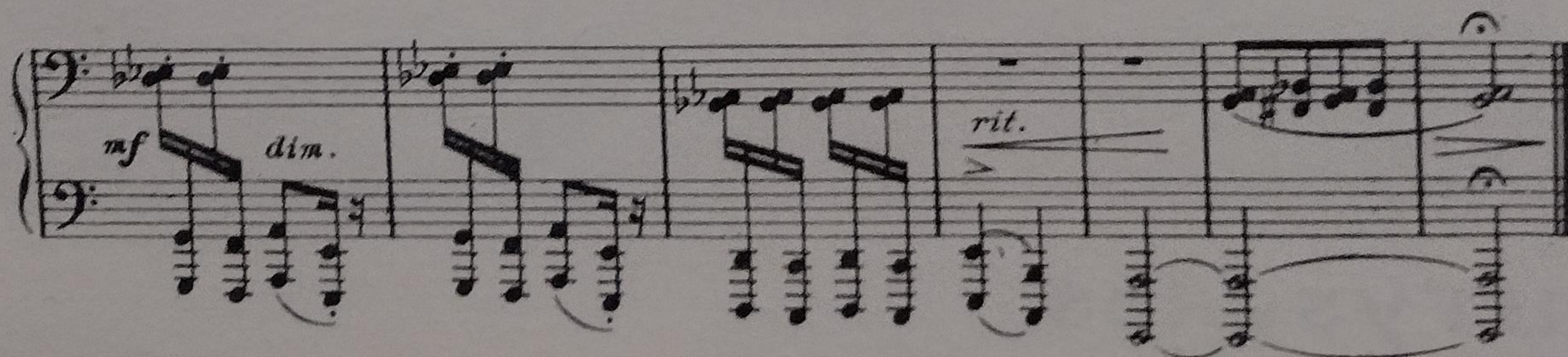
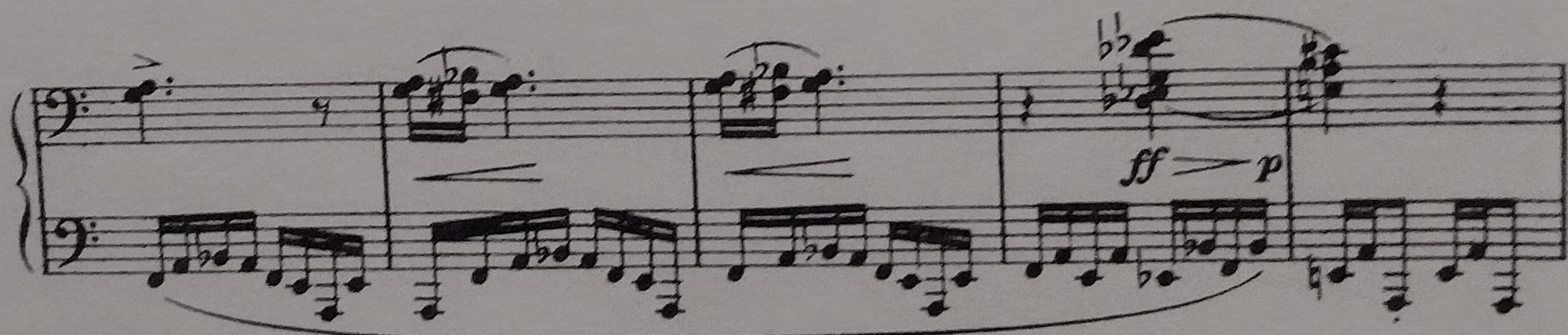
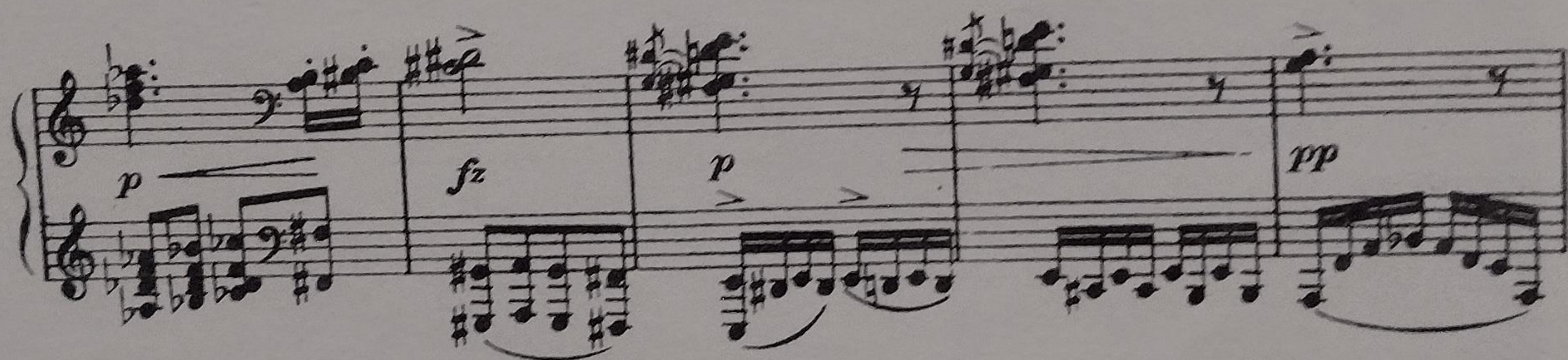
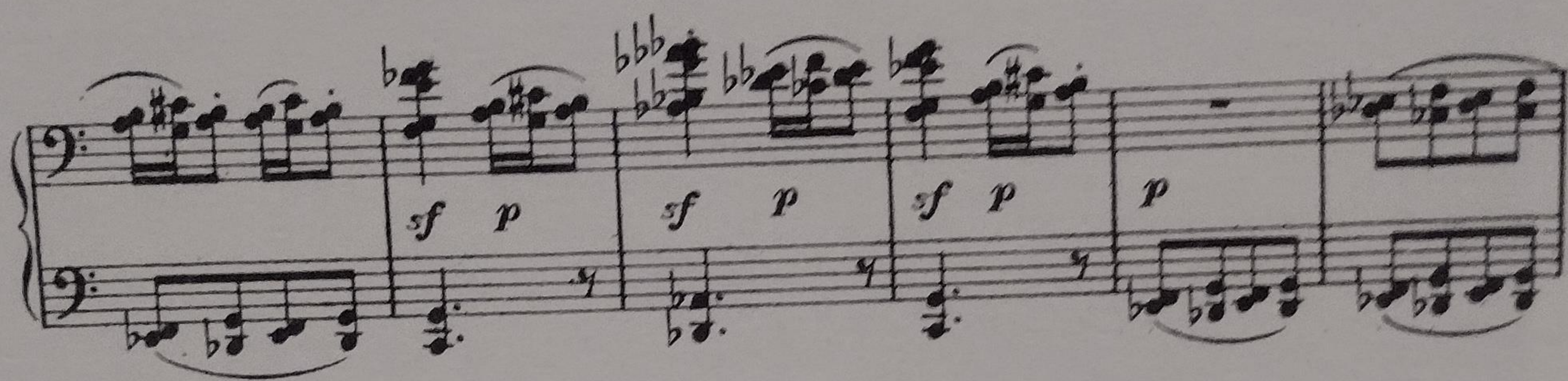
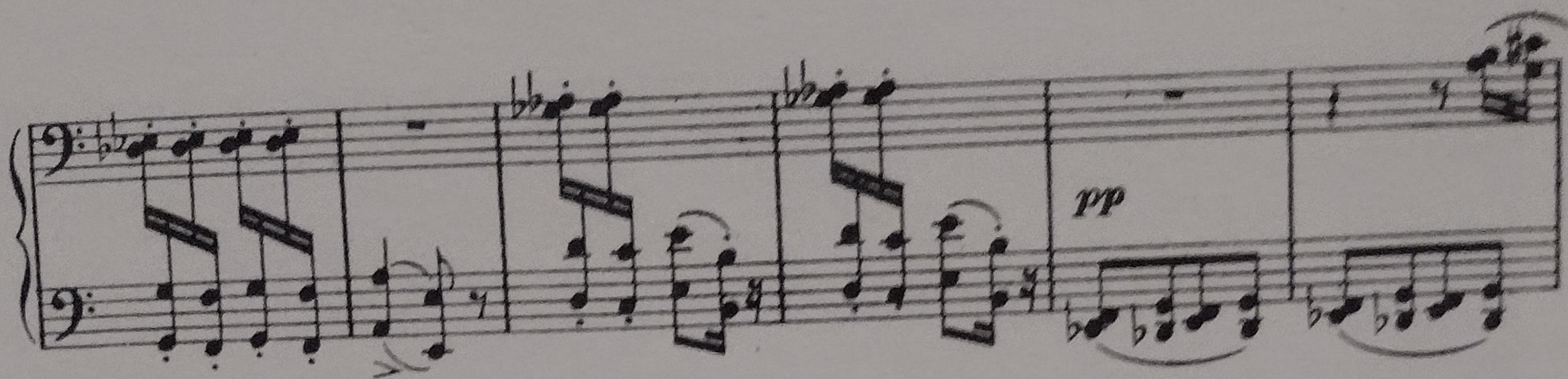
p

The fourth system features a piano section in the right hand with a series of chords. The left hand continues with eighth notes.

fz

p

The fifth system concludes the page with a final chord in the right hand and a series of eighth notes in the left hand.





IFFYSOROS

The Iffysaurus.

*A Bantling
 Of the Pit-a-Pat,
 In need of his five wits
 Is he;
 For Sniffatit the Chawsome Cat
 Makes life
 A gaunt anxiety.
 It worries
 All
 With tooth and claw,
 Forever chasing things
 To chew.
 But should
 The Bulls-eye glare
 On high,
 What time the Toadstone gleam
 Below;
 The Iffysaurus then may ply
 His craft
 Immune
 From every foe.
 He hopes
 To fake a Magic Bomb
 And put the Kibosh
 On the Tom.
 His mind he feeds
 With mysterie,
 With magic spells
 With artful stunts
 For wicked lore and grammarye
 Deep
 In the Kabbala*

*He hunts.
 The sleepless curse
 I know not why
 He put
 On Moonijimmies eye.
 He stimulates his
 Parlous brain—
 And gains
 An intellectual range
 Equal
 To almost any strain—
 By feeding on a diet
 Strange
 The wildest oats he champs
 With glee
 Washing 'em down with
 Ooshk-'a-pai
 Barbecued Earwigs
 Soused
 In Tar
 With Mandrake soup
 Stewed Palimpsest.
 Popes noses
 Grilled
 With Caviare
 And Toucans Tongues
 He wolfs with zest,
 But best of all
 He loves
 To munch
 A Kipperd Banshee for
 His lunch.*

No 9. The Iffysaurus.

"He makes life a gaunt anxiety."

Stealthily and Lively.

Piano.

The first system of musical notation for 'The Iffysaurus'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music begins with a treble clef staff containing a whole note chord of F#4, C#5, and F#5, followed by a series of eighth notes. The bass clef staff contains a whole note chord of F#2, C#3, and F#3, followed by a series of eighth notes. Dynamics include *f*, *p*, and *sf*.

The second system of musical notation. It continues the grand staff from the first system. The treble clef staff features a series of eighth notes and a whole note chord. The bass clef staff features a series of eighth notes and a whole note chord. Dynamics include *p* and *sf*.

The third system of musical notation. It continues the grand staff from the second system. The treble clef staff features a series of eighth notes and a whole note chord. The bass clef staff features a series of eighth notes and a whole note chord.

The fourth system of musical notation. It continues the grand staff from the third system. The treble clef staff features a series of eighth notes and a whole note chord. The bass clef staff features a series of eighth notes and a whole note chord. Dynamics include *pp* and *cresc.*

The fifth system of musical notation. It continues the grand staff from the fourth system. The treble clef staff features a series of eighth notes and a whole note chord. The bass clef staff features a series of eighth notes and a whole note chord. Dynamics include *ff*.

This page contains six systems of handwritten musical notation, likely for piano and organ. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

- System 1:** Piano introduction. Bass clef. Dynamics: *p* (piano), *fz* (forzando), *ff* (fortissimo). Includes a crescendo hairpin.
- System 2:** Organ part. Treble clef. Features a melodic line with accents and a bass line with chords.
- System 3:** Organ part. Treble clef. Features a melodic line with accents and a bass line with chords. Dynamics: *f* (forte), *p* (piano).
- System 4:** Piano introduction. Bass clef. Dynamics: *sf* (sforzando), *p* (piano), *sf* (sforzando). Includes a crescendo hairpin.
- System 5:** Piano introduction. Treble clef. Dynamics: *p* (piano), *f* (forte), *ff* (fortissimo). Includes a crescendo hairpin.
- System 6:** Piano introduction. Bass clef. Dynamics: *p* (piano), *f* (forte), *ff* (fortissimo). Includes a crescendo hairpin.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The handwriting is in ink on aged paper.



SNIDE

The Snide.

*I
Know the Riches
Of
An Ocean Cave
Below the opal twilight
Of the Sea.*

*But
All the Gold
And Gems
Beneath the Wave,
Are nothing
For the likes of such
As He.*

*He
Owns the Wandering Wood
Of Cobalt Rats;
He keeps
A Fourth Dimension in a Cinch;
He has the tails
Of those Kilkenny Cats
Which fought
A l'outrance
To the final
Inch.*

*A Cage
Of Attercops
Which spit like sin;
A differential Calculus
- In wine;
That Bee*

*That haunts the Bonnet
- On a pin,
The apples of
The Pyban Tree -
Are mine.*

*But
He has volumes
By the Cock
And Bull;
Also the Star.
That rounded Tycho's Eye,
And Amaltheas Horn
- Forever full;
And in his cellars*

*-Chained,
Are Incubi!
My Unicorn
Is of a Modish
Breed,
But He
Has eggs
From off the mare
Her nest.*

*My simple treasures
Seem
But poor indeed
Matched
With the Snides
And so
I gave him best.*

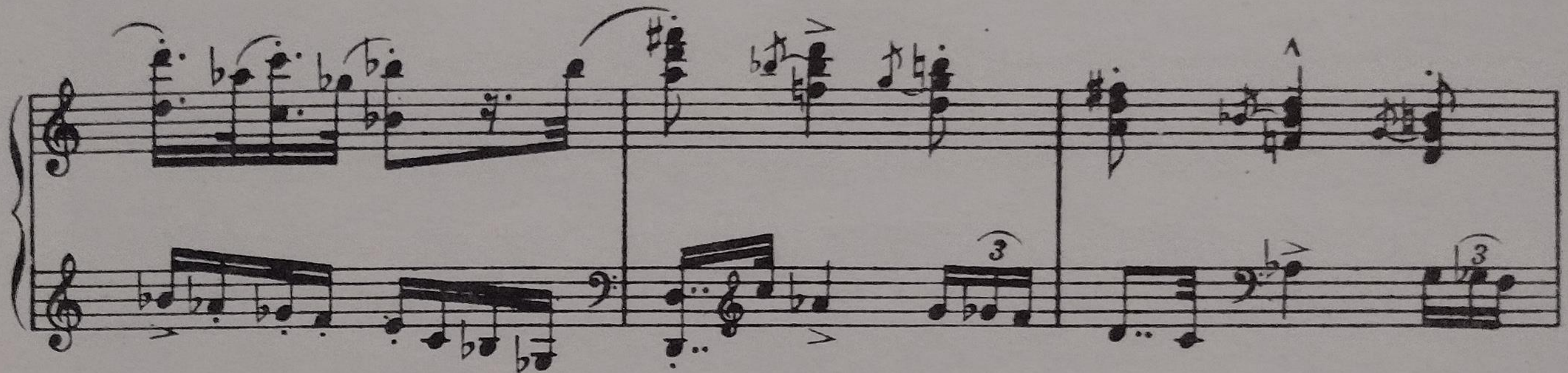
No 10. The Snide.

But all the Gold and Gems beneath the wave
Are nothing for the likes of such as he.

Poco vivace.

Piano.

The musical score for 'The Snide' is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score begins with a forte (*f*) dynamic and a tempo marking of 'Poco vivace'. The first system includes a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system features a forte (*f*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The score is characterized by rapid sixteenth-note passages in the treble and bass staves, with occasional rests and slurs. The piece concludes with a final cadence in the fifth system.





PST

The Pst.

*Not for cash
 Or glory,
 Nor
 A conceited whim,
 No tradition
 Hoary,
 A-tittilutes
 His limb.
 Not to
 Please a rabble,
 Or
 Charm the cultured few,
 Or stir up tongues
 To gabble
 Of things
 They never knew. .
 He
 Finds a place*

*A mile hence
 A place
 Devoid of lumps
 And dances
 There
 In silence
 Because
 He has "the Jumps?"
 I would do as he does
 If I
 Were just like he;
 But
 Would he do
 What I does,
 If he
 Resembled
 Me.*

No. 11. The Pst.

Movement is his music
So dancing is with him
Just a crazy fossick
Ineffable and dim.

Valse time.

Piano.

f (rit.) *a tempo*

f

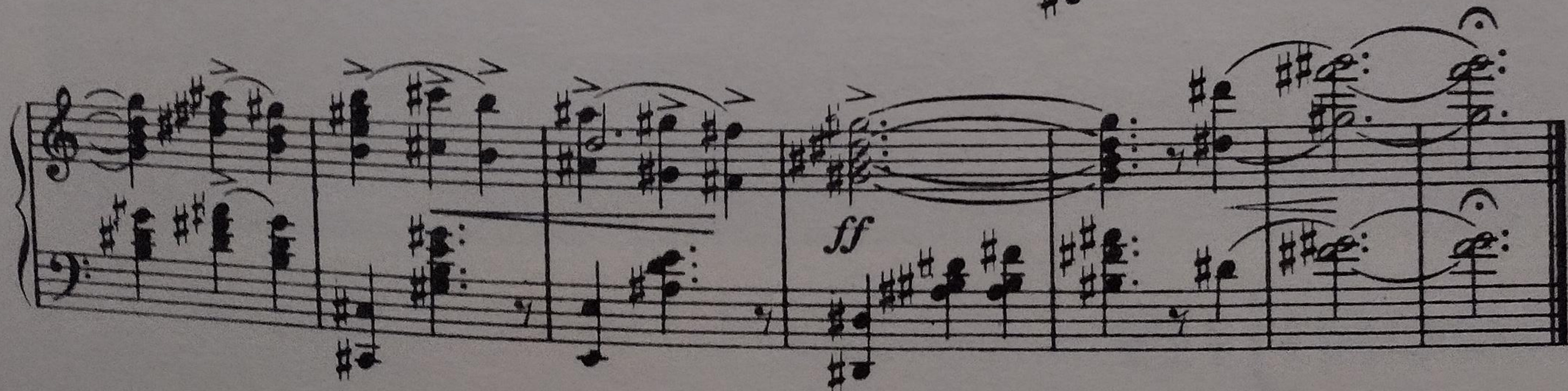
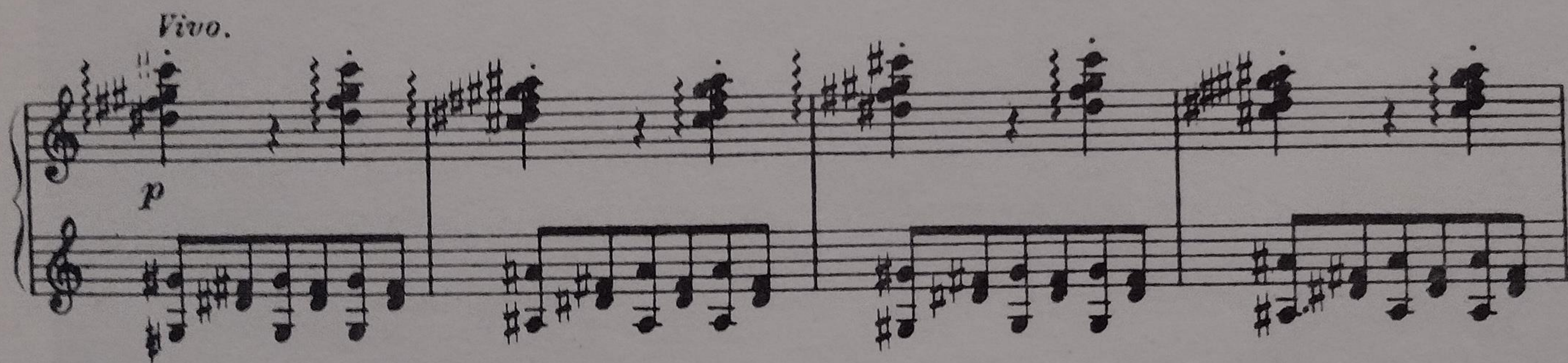
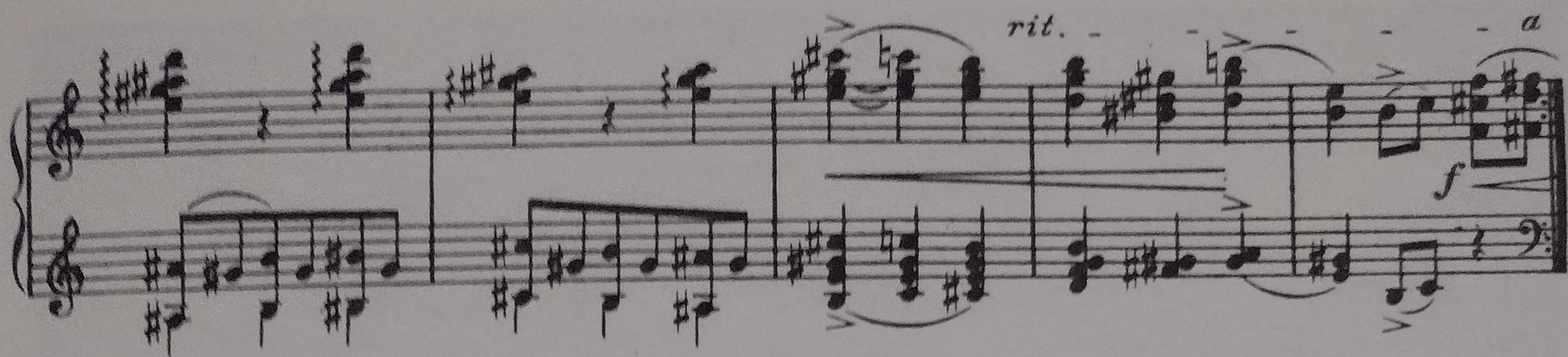
ff rit. *a tempo*

Vivo.

pp leggiero

f

p





moonjim

The Moonijim.

<i>That yesterday</i>	<i>Had never been,</i>
<i>Can never be</i>	<i>It would</i>
<i>Tomorrow,</i>	<i>Not bother me</i>
<i>Fills Moonijim</i>	<i>I guess:</i>
<i>With suicidal sorrow.</i>	<i>But Moonijims</i>
<i>It obfuscates</i>	<i>Pamper their whims,</i>
<i>His brain</i>	<i>Out of sheer</i>
<i>With Bile,</i>	<i>Cussedness.</i>
<i>And</i>	<i>They dawdle</i>
<i>Spiflicates his spleen,</i>	<i>Only in those outer spaces</i>
<i>Just to prefer</i>	<i>So far apart</i>
<i>What is</i>	<i>From all the other</i>
<i>Not there,</i>	<i>Places,</i>
<i>To</i>	<i>That lie</i>
<i>What has not yet</i>	<i>Outside</i>
<i>Been.</i>	<i>Your furthest thought</i>
<i>Yet</i>	<i>Between</i>
<i>He himself</i>	<i>The Is and NOT.</i>
<i>Is neither here</i>	<i>Oh!</i>
<i>Nor yonder;</i>	<i>Things</i>
<i>In a remote dimension</i>	<i>Crawl there</i>
<i>Doomed</i>	<i>That never dare</i>
<i>To wander.</i>	<i>Seek</i>
<i>If I</i>	<i>Any other spot.</i>

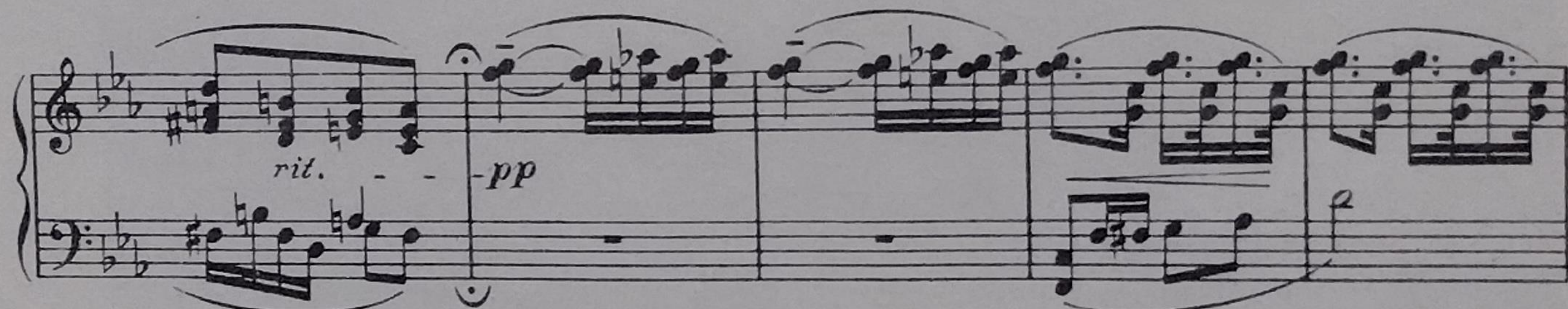
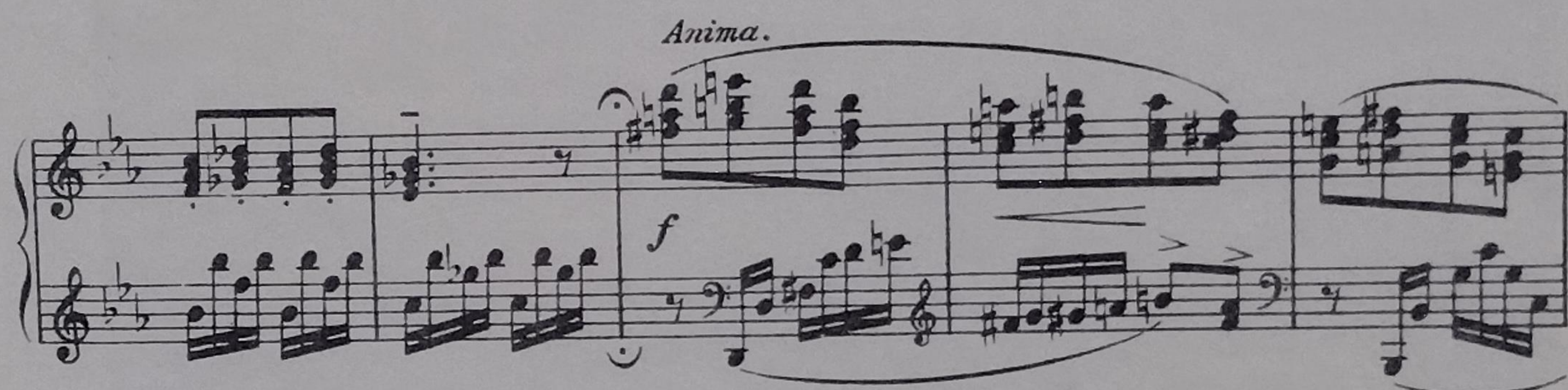
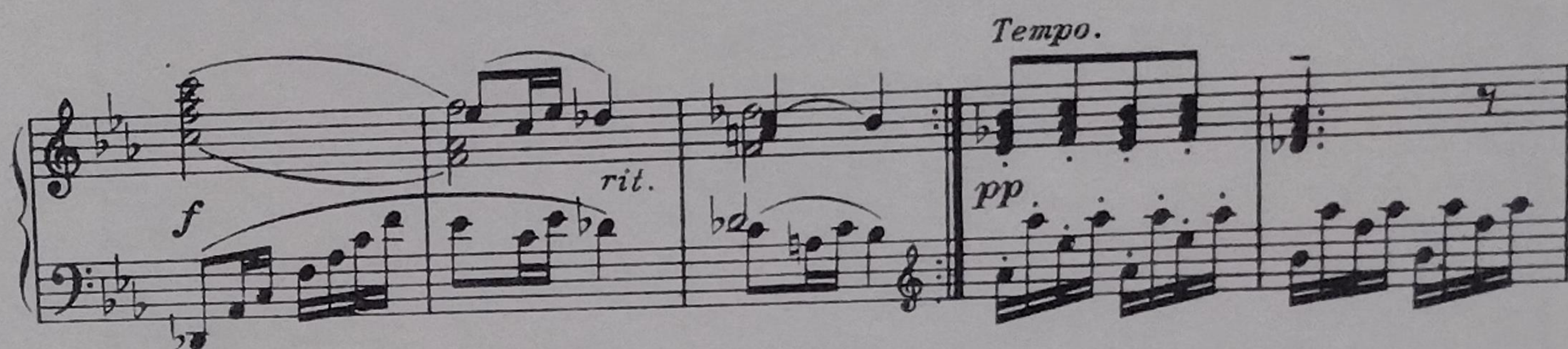
No 12. The Moonijim.

"Yet he himself is neither here— nor yonder?"

Con moto andante.

Piano.

The musical score is written for piano and consists of six systems of staves. The first system is marked *pp sostenuto misterioso*. The second system is marked *pp espress.*. The third system is marked *fp*. The fourth system is marked *pp espress.* and includes a *loco.* marking above the staff. The fifth system is marked *f* and *pp*. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4.





SNAITSH

The Snaitch.

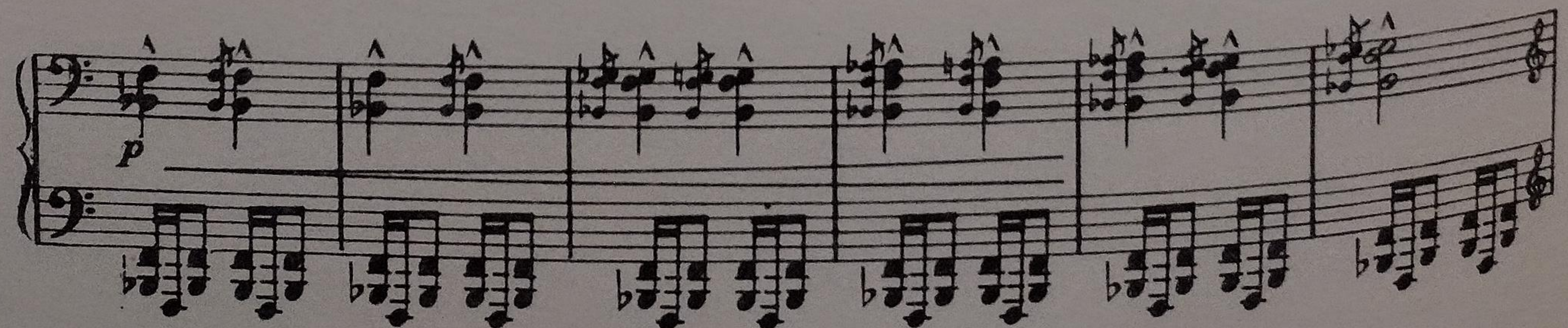
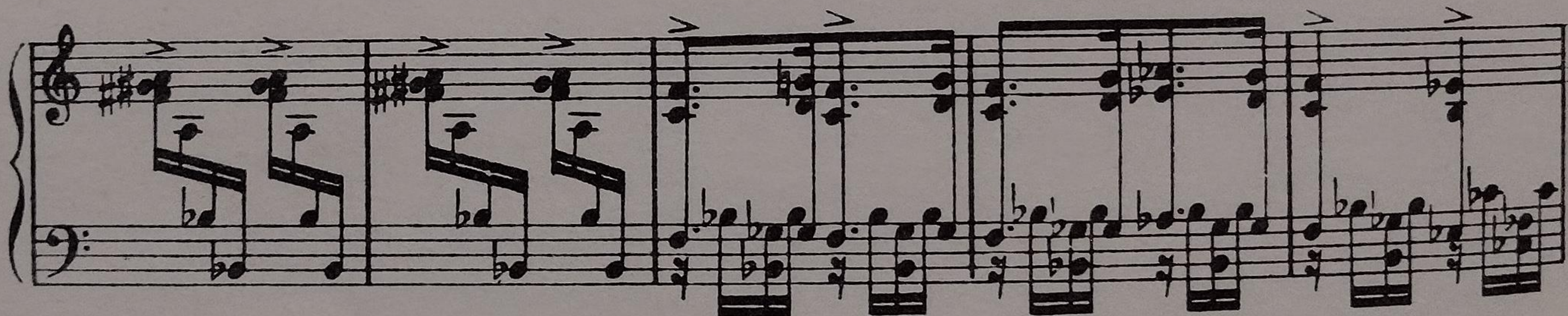
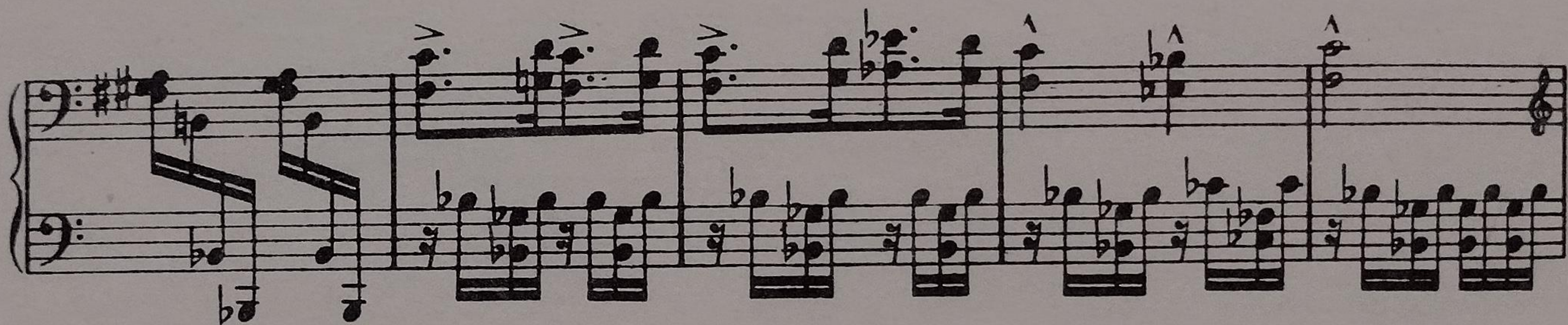
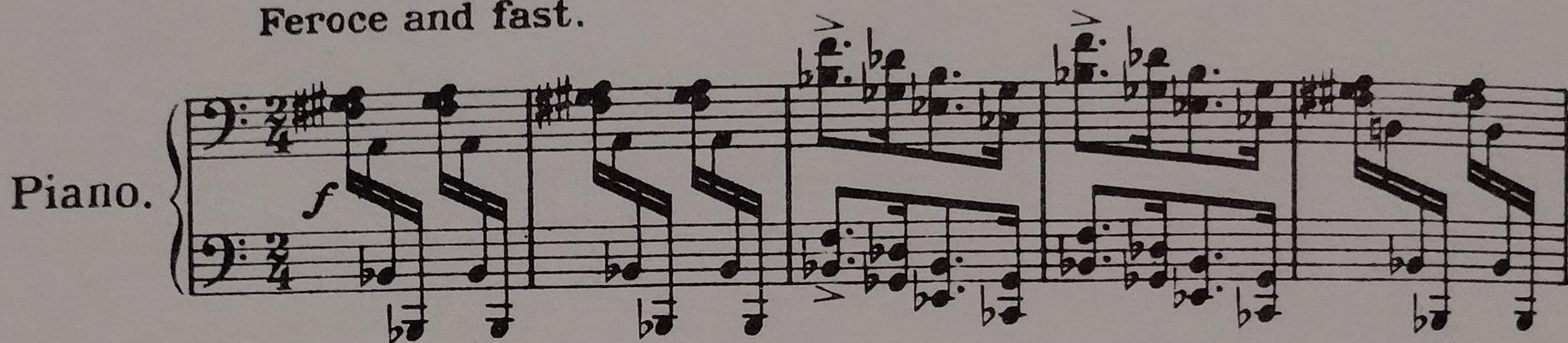
You may hear the faint sound
 Of the Purr,
 After dark
 Of the Snaitch
 By the Vertigo Cliff
 When the Chissil Bobs
 Roll
 Down the slopes of the Park
 And the Mauthe Dog
 Is out
 On the sniff.
 When the Elephant fell
 From the Cusp
 Of the Moon
 And the Purple-Winged Sybarite
 Sobbed
 The impeccable tone
 Of his humming Bassoon
 To the tune
 Of his Baritone
 Throbbled.
 He
 Has sat at the feet
 Of the elderly Bird.
 And he knows what
 The wild Boobi
 Knew
 And a great many stunts

You might think
 Were absurd
 Which I will not relate
 Unto you.
 Vulture Hopkins
 The miser,
 They say,
 In his lair
 Had
 A pink spotted Snaitch
 As a pet.
 And Gwendoline Fair
 Of the amber bright hair
 If alive
 Would be feeding one
 Yet.
 Living Snaitches
 Are scarce,
 But their fossil debris
 Might be found
 By a scrutiny
 Keen
 Of the Primaeval Shores
 On an Eocene Sea
 Or
 In slabs
 Of the old
 Miocene.

No 13. The Snatch.

"Now when you hear him in your Dreams,
Don't start up in a fright,
And shock the household with your screams
Two wrongs won't make a right."

Feroce and fast.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a dynamic marking of *ff*. The bass staff has a dynamic marking of *p*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. The treble staff starts with a dynamic marking of *f*, and the bass staff has a dynamic marking of *p*. The system concludes with a double bar line.

Third system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *f*, and the bass staff has a dynamic marking of *p*. A *cresc.* (crescendo) marking is present above the treble staff. The system concludes with a double bar line.

Fourth system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *f*, and the bass staff has a dynamic marking of *ff*. The system concludes with a double bar line.

Fifth system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *f*, and the bass staff has a dynamic marking of *p*. The system concludes with a double bar line.

Sixth system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *f*, and the bass staff has a dynamic marking of *ff*. The system concludes with a double bar line.



PRAPSNOT

The Prapsnot.

<i>They have no Prapsnot</i>	<i>The spanner.</i>
<i>In</i>	<i>The Llama, Sir!</i>
<i>The Zoo,</i>	<i>Laments</i>
<i>And if you ask</i>	<i>His loss</i>
<i>The Keeper</i>	<i>Old Yak</i>
<i>The reason</i>	<i>He aches with sorrow,</i>
<i>Why?</i>	<i>I've ordered,</i>
<i>He'll look askew,</i>	<i>Sir!</i>
<i>And slowly</i>	<i>Another gross,</i>
<i>Wink his peeper.</i>	<i>They might arrive</i>
<i>Then</i>	<i>Tomorrow.</i>
<i>Sorrowfully</i>	<i>Then</i>
<i>He will tap</i>	<i>He will turn away</i>
<i>Against his nose</i>	<i>To hide</i>
<i>A finger</i>	<i>His grief</i>
<i>And say to you, alas!</i>	<i>For that lost mammal</i>
<i>Poor chap!</i>	<i>And squirt some more</i>
<i>The last one</i>	<i>Insecticide</i>
<i>Could not</i>	<i>On the Moth eaten Camel.</i>
<i>Linger.</i>	<i>And should his palm</i>
<i>He faded,</i>	<i>Extend</i>
<i>Sir!</i>	<i>Abast,</i>
<i>Without a sound</i>	<i>You may.</i>
<i>In a mysterious manner</i>	<i>If you feel willing</i>
<i>We did our best</i>	<i>To help him</i>
<i>To pull</i>	<i>In his beastly craft,</i>
<i>Him round</i>	<i>Anoint it</i>
<i>But</i>	<i>With a shilling.</i>
<i>Could not find</i>	

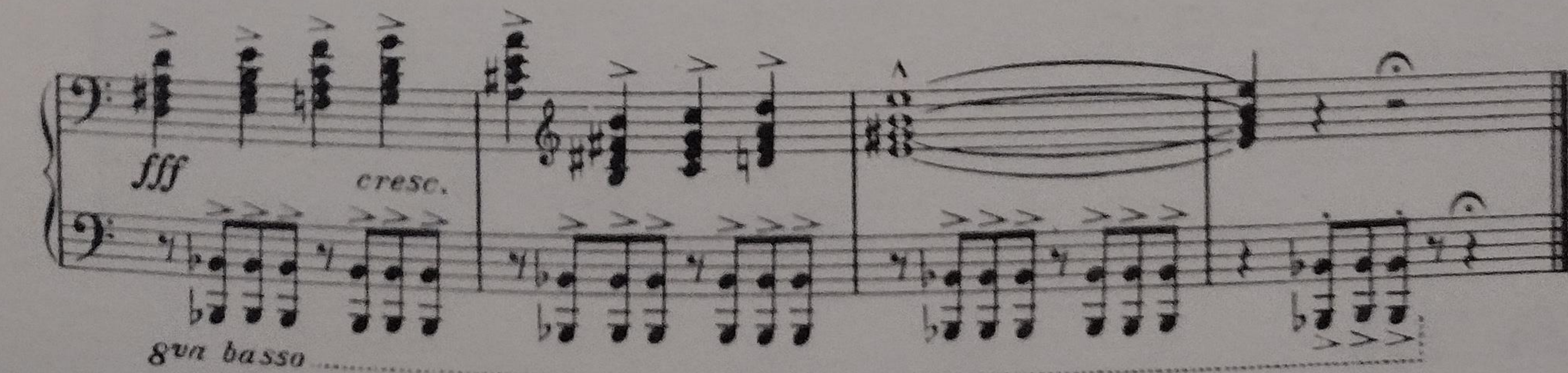
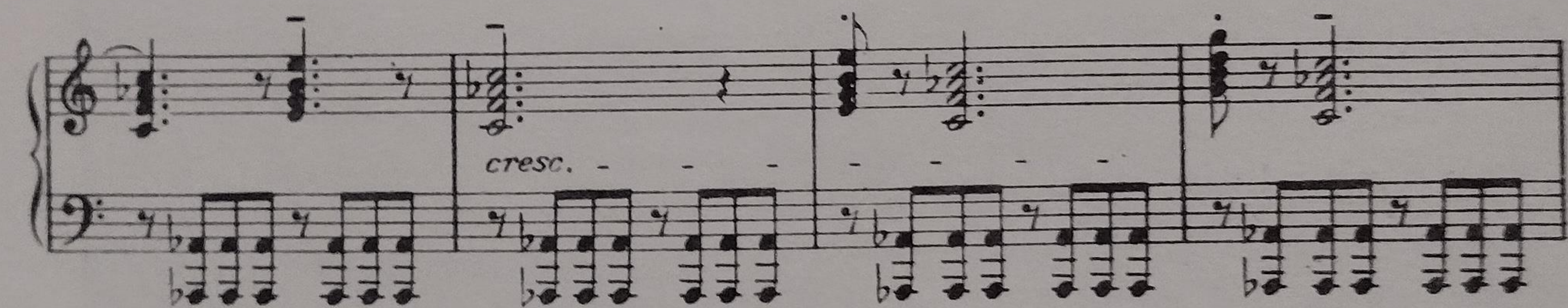
Nº 14. The Prapsnot.

"He faded, sir, without a sound
In a misterious manner
We did our best to pull him round
But could not find the spanner?"

Con moto. (Carefully.)

Piano.

The musical score is written for piano in 4/4 time. It consists of five systems of staves. The first system is marked 'Piano.' and 'p' (piano). The second system continues the piano texture. The third system features a 'ff' (fortissimo) dynamic in the right hand, followed by a 'p' (piano) dynamic in the left hand. The fourth system includes a 'cresc.' (crescendo) marking in the right hand, leading to a 'f' (forte) dynamic. The fifth system concludes with a 'p' (piano) dynamic in the right hand and a 'f' (forte) dynamic in the left hand, ending with a flourish. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings.





TA TA

The Ta-Ta.

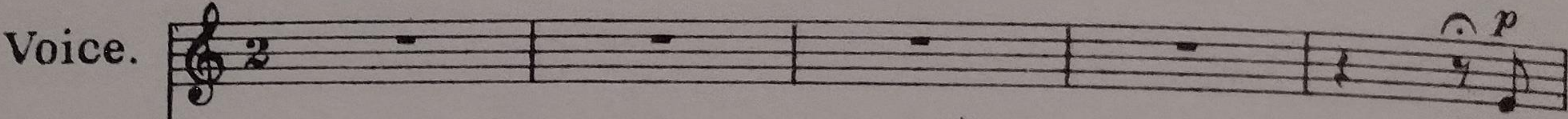
*There is
 A cosy Kitchen
 Inside his roomy head
 Also
 A tiny bedroom
 In which
 He goes to bed
 So when his walk
 Is ended
 And he
 No more would roam
 Inside out
 He turns himself
 To find
 Himself
 At Home.
 He cleared away his
 Brain stuff
 Got pots
 And pans
 Galore!
 Sofas
 And chairs,
 And tables,
 And carpets for*

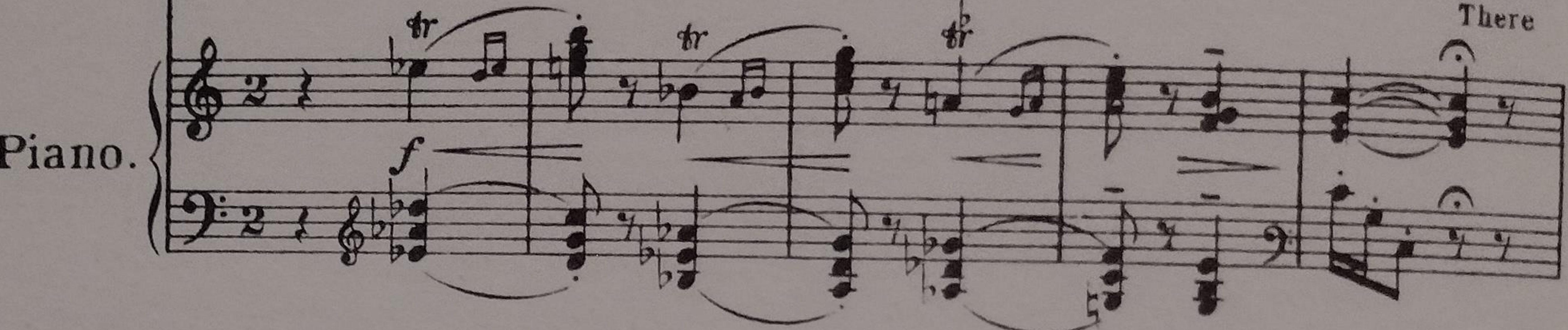
*The floor.
 He found his brains
 Were useless;
 As many others would
 If they
 But tried to use them
 A great
 Unlikelihood.
 He
 Pays no rent
 No taxes
 No use has he
 For pelf
 Infested not with servants
 He plays with work
 Himself.
 And when his
 Chores
 Are ended
 And he would
 Walk about,
 Outside in he turns
 Himself
 To get himself
 Turned out.*

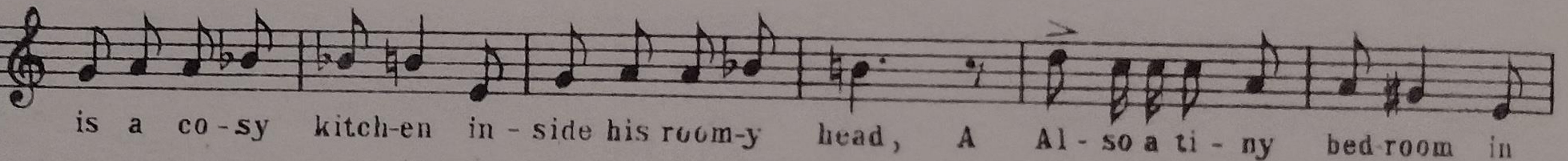
No 15.

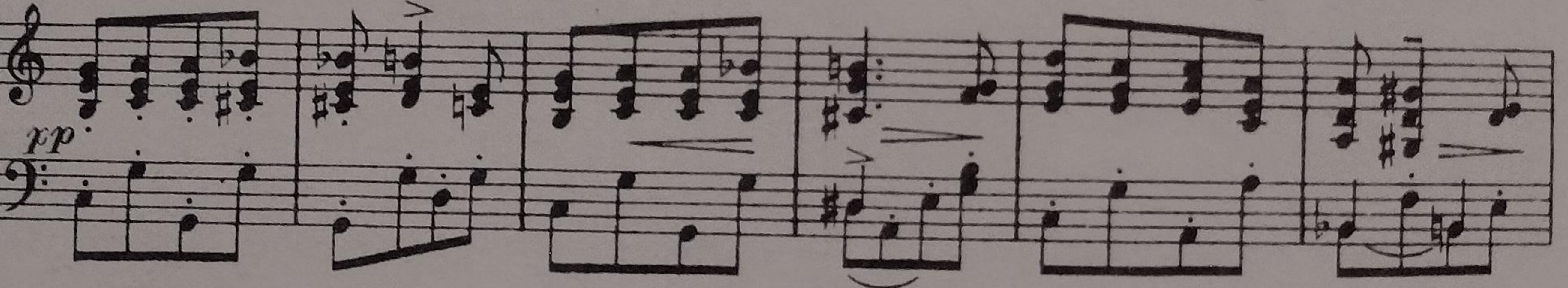
Song:- The Ta-Ta.

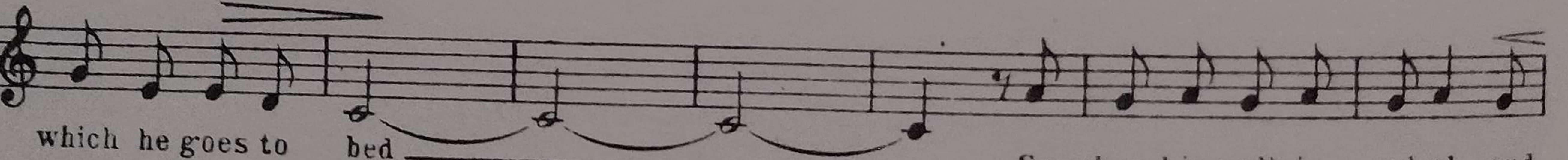
"He found his brains were useless,
As many others would —
If they but tried to use them!"—

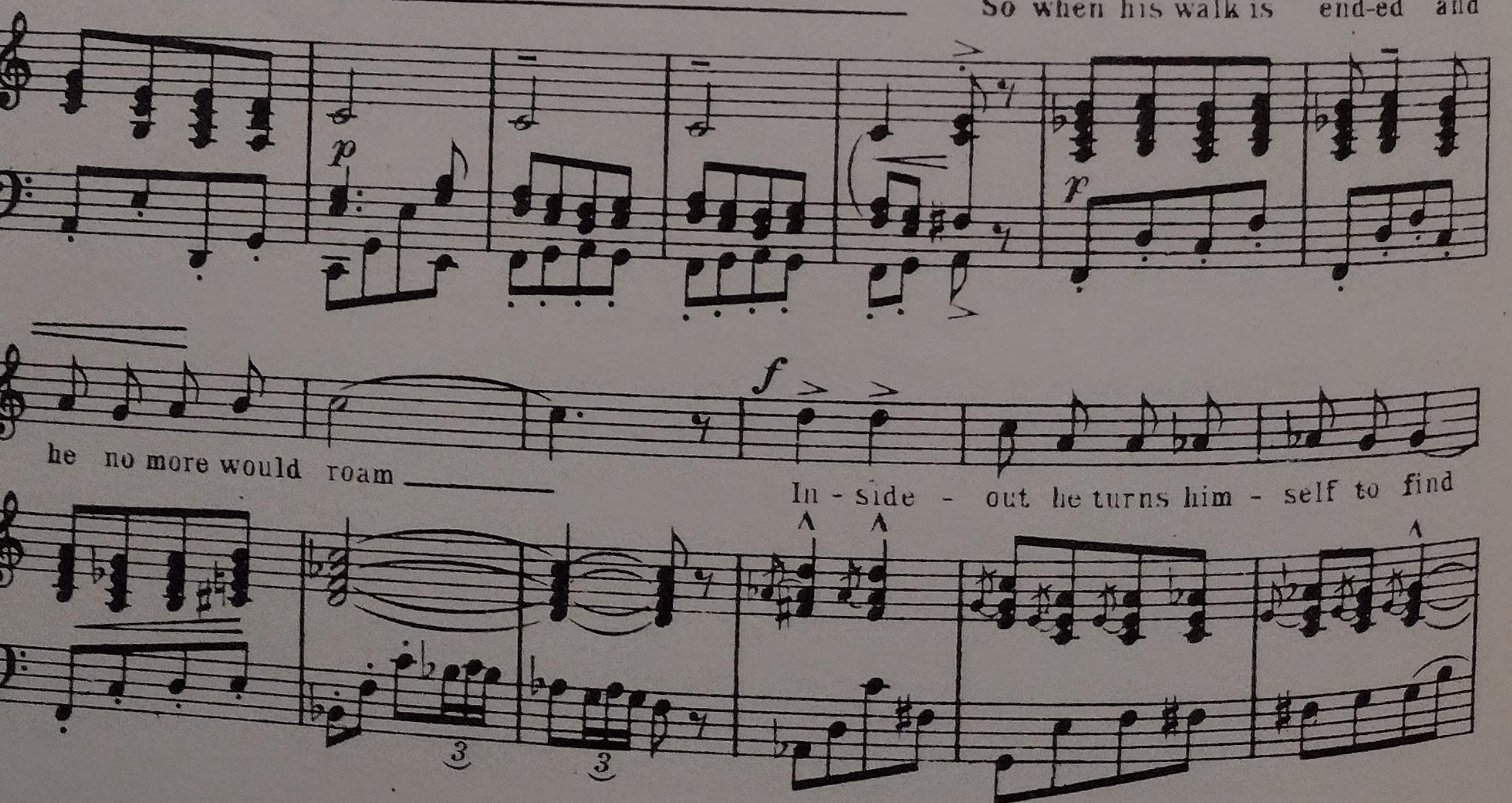
Voice. 

Piano. 


is a co-sy kitch-en in - side his room-y head, A Al - so a ti - ny bed-room in


which he goes to bed So when his walk is end-ed and


he no more would roam In - side - out he turns him - self to find



him-self at home. He

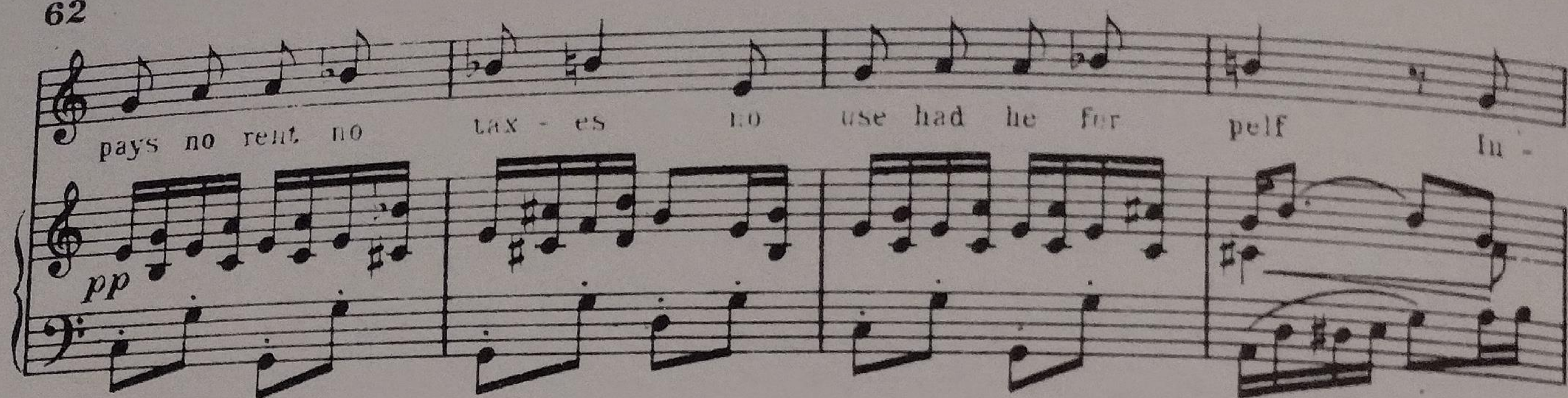
clear'd a-way his brainstuff; Got pots and pans ga-lore, So-fas chairs and ta-bles and

car-pets on the floor. He found his brains were use-less, as

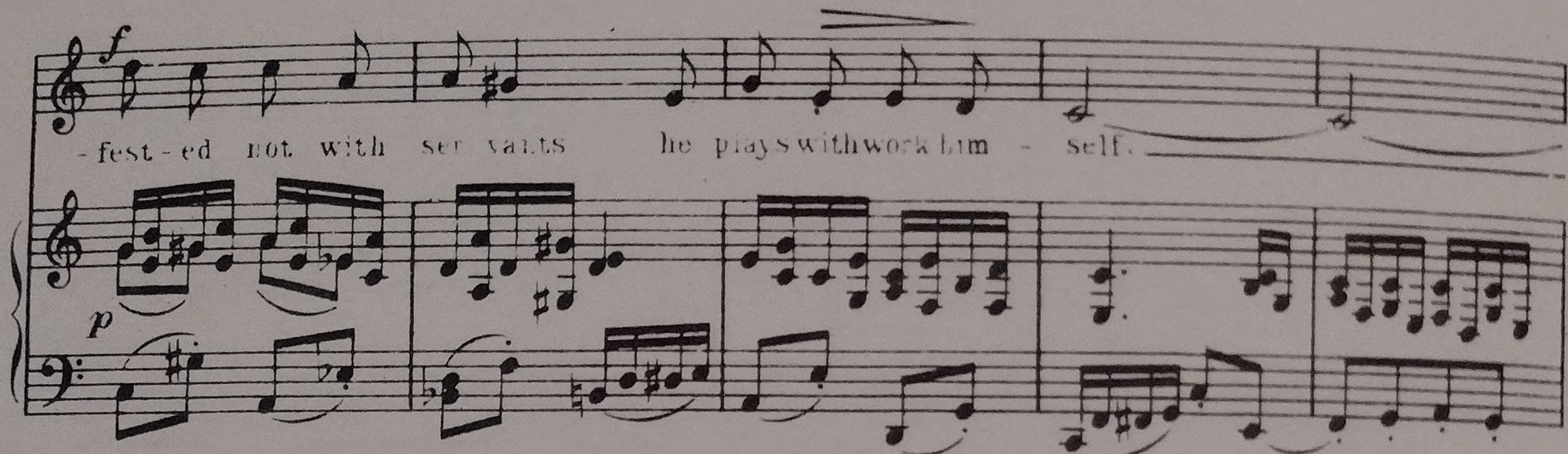
ma-ny o-thers would If they but tried to use them a

great un-like-ly hood. He

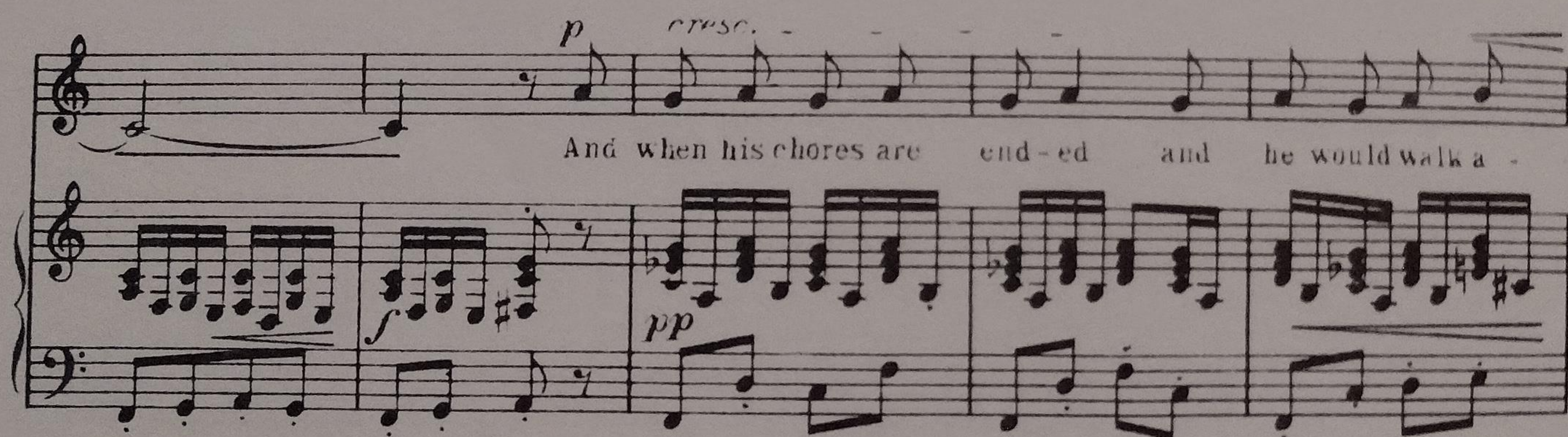
pays no rent no tax - es no use had he for pelf lu -



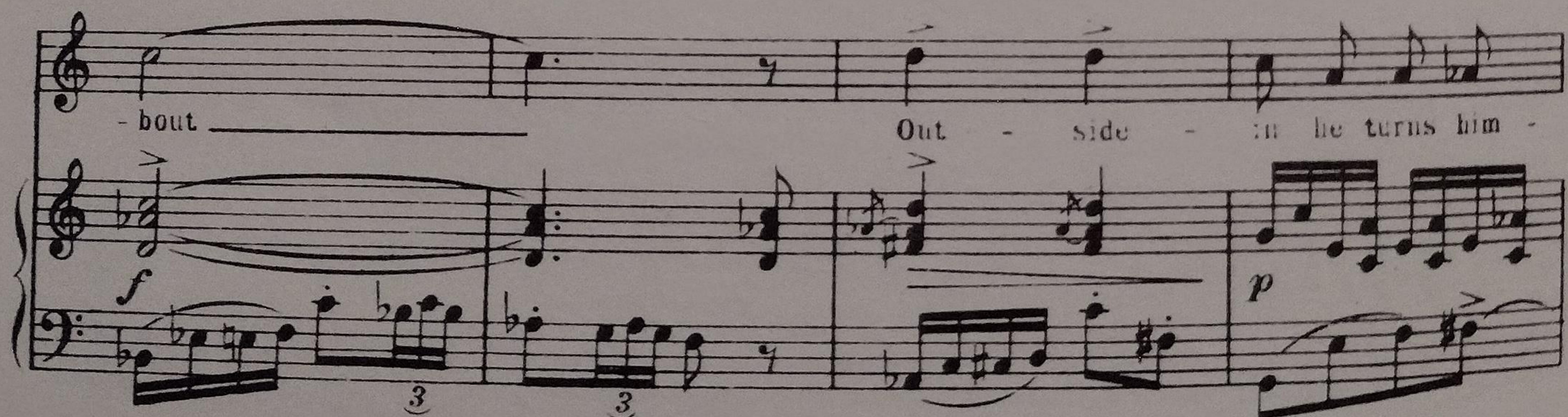
- fest - ed not with ser vants he plays with work him - self.



p *cresc.* And when his chores are end - ed and he would walk a -



- bout Out - side - in he turns him -



- self, To get him - self turned out!

rit. *Vivo.*

